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Photo by Antoniez Zamouzakis

MARION TALLEY

Coloratura Soprano

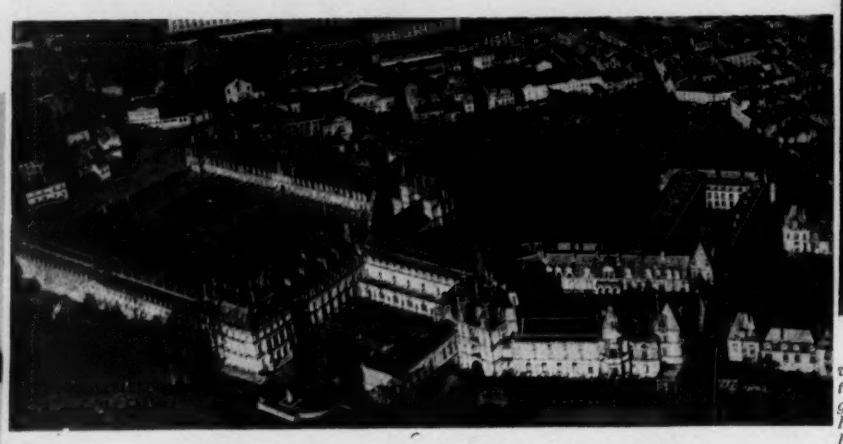
Appearing in Concert, Opera, Radio and Moving Pictures

WERNER JOSTEN'S
ballet, Joseph and His Brethren, is to be given its premiere at the Juilliard School of Music, New York, on March 9. (Photo by Eric Stahlberg.)

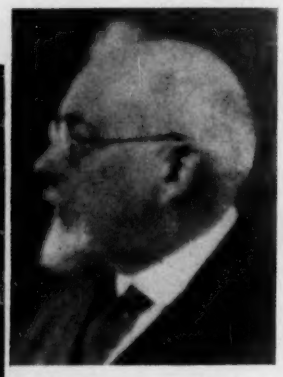
AFTER A CONCERT BY THE BOSTON SYMPHONY ORCHESTRA
at Ann Arbor, Mich., on the Choral Union Series. Left to right, Charles A. Sink, president of the University School of Music; Serge Koussevitzky, conductor of the Boston orchestra; and Prof. Earl V. Moore.

LAMBROS DEMETRIOS CALLIMAHOS,
Greek-American flutist, enjoying the warm sunshine of Southern Europe.

MR and MRS. STEPHAN HERO.
Mrs. Hero is the former Maria Iturbi, daughter of José Iturbi. In January she married Mr. Hero, violinist and a protégé of her father.



AERIAL VIEW OF THE FONTAINEBLEAU PALACE,
Fontainebleau, France, which houses the Fontainebleau School of Music. The school's session this summer extends from July 1 to September 1. As in former years, a distinguished faculty will preside over instruction in many branches of musical art. Fontainebleau School of Music was founded by Maurice Fragnaud and Francis Casadesus under the protection of the French Government. The directors are Charles-Marie Widor and Camille Decreus, with Maurice Ravel, general director. Walter Damrosch is president of the Fontainebleau Fine Arts and Music Schools Association, Inc., and Francis Rogers is chairman of the American committee, which comprises many prominent persons.

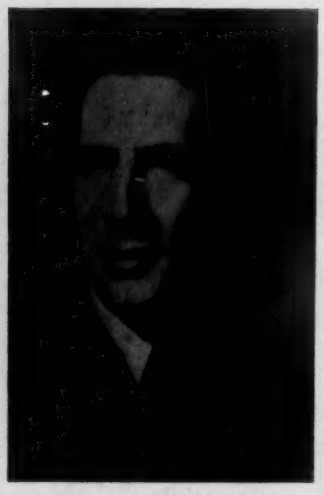


PHILIP MITTELL,
violinist and teacher of many artists, including several who have given New York recitals in Town Hall, Carnegie Hall and Aeolian Hall, and others who toured with Sousa's Band. Mr. Mittell is soon to present in New York debut a boy violinist of fourteen, one of his outstanding pupils. Collaborating with an experienced writer, Mr. Mittell is engaged in writing a book embodying some incidents of his career as solo violinist, performer of chamber music and in orchestras conducted by Tschaikowsky, von Bülow, and Reinecke; personal acquaintance with Brahms, Grieg, Sitt and Brodsky.

ANN FRESCHMANN,
dancer, will be seen in concert-recital during the season under the G. H. Dalrymple management. Miss Freschmann has appeared in many cities in Europe and the Orient.

MARIE MILLER,
harpist, presented groups of pupils in recital at her New York studio at the Devon Hotel on February 1 and 8. Those appearing included Mrs. Thomas B. Costair, Luba Rothernburg, Emily Louwenfels, Elsa Moegle, Lois Field, Madeleine Courtney, Norma Stedman, Agnes Donovan, Marjoryl Carpenter and Dorothy Stone. Sanchia Pielou, artist-pupil of Miss Miller from Dublin, Ireland, has recently been appointed harpist with the new B.B.C. Scottish Orchestra in Edinburgh, Scotland. Elsa Moegle is to be soloist at Town Hall, New York, on March 28 with the Swiss Singing Society.

CHARLES WAKEFIELD CADMAN
will appear in New York on March 31 with Eddy Brown, violinist, in a performance of Mr. Cadman's violin sonata in G. Among current presentation of Cadman compositions was one of his trio in D (op. 56) by the Benner-Baldwin-Beardsley Trio at San Diego, Cal., on February 7. Mr. Cadman has toured this season as pianist in recital with a vocal quartet, as well as made many other concert appearances. (Photo reproduced by Theatrical Studio, Chicago.)



FRANK SHERIDAN,
pianist, will appear in Town Hall, New York, on February 29 in his second recital there this season. His program opens with a Mozart sonata and closes with one by Chopin. In between come Schumann's Etudes Symphonique and Ravel's sonatine.

(See Inside Back Cover for Additional News Pictures)

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Der Eulenspiegel, by Stieber, Premiered at Leipsic Opera

Good Craftsmanship Without Kindling Inspiration—Gewandhaus Concerts Continue—Visit of Berlin Philharmonic—Elly Ney Plays

By CLARENCE EHRHARDT, JR.

LEIPSIC.—The first performance of Der Eulenspiegel, Hans Stieber's latest creation, was given in Leipsic, on January 12. The composer entitled the opus "a musical play"—indeed, the whole work is formed of a series of scenes or pictures; and the plot, if plot it may be called, is rather difficult to follow. An interesting and unique feature was an Introduction in the form of a Punch-and-Judy show, presenting the metaphysical birth of Tyll.

The scenery, costumes, dances, and choruses were all well prepared and disclosed fine artistic value and taste. The singers did full justice to their parts, particularly in view of the technical difficulty of the music. Yet one missed during a performance that lasted three and one-half hours, the kind of climax, or moments, that might cause one to forget about merely sitting in a theatre watching a play with musical accompaniment. Often it was felt that something must come, must happen—but it never did. If Eulenspiegel did not make a deep impression, it was not because one did not recognize the "deeper meaning," the philosophy of life, which the creator tried to convey to his hearers.

AN ERUDITE SCORE

Stieber was born in Naumburg-on-the-Saale, in 1886, and studied, among others, with Nikisch and Krehl, in Leipsic. He has become quite well known in Germany, especially as a conductor of opera and choruses. His compositions include works for orchestra, choir, chamber music and the theatre. His thorough schooling in counterpoint and the absolute polyphonic forms, is thorough, and it was easy to recognize that his fugues, variations, rondos, ostinatos, canons, and so on, are all carefully worked out and constructed, without being purely intellectual. His choruses are cleverly arranged, and his orchestration is interesting; in certain instances, unique. But the pranks which Tyll plays do not call for laughter; nor are the several gruesome and vulgar scenes—supposed to be characteristic of the Middle Ages—convincing. The part of Tyll is extremely difficult to sing, though the character of the music and the drama do not allow it to develop into a definite individuality.

In order to bring these accounts of the music life of Leipsic up to the minute, the following items must be mentioned.

ALFRED HOEHN'S RECITAL

One of the most interesting recitals heard here was by Alfred Hoehn, pianist. Mozart, Couperin, Scarlatti, Bach, and Beethoven comprised the program, not to overlook the Schumann Symphonic Etudes, which brought the concert to a magnificent close; Hoehn impressing his listeners with the musical value of the compositions, and not merely astonishing them with virtuoism.

GEWANDHAUS NOTES

At the seventh Gewandhus Concert, Hermann Abendroth conducted. Gunther Ramin, organist, played a toccata, adagio, and fugue, by himself; Maria Cebotari sang several arias from Bach, Rameau, and Handel; the orchestra gave an inspiring reading of Beethoven's sixth.

The feature of the eighth Gewandhaus concert, was a new composition by Georg Goehler (born 1874)—a passacaglia on a theme by Handel. It won a warm reception. The composer conducted.

FURTWÄNGLER REAPPEARS

The reappearance of Furtwängler with the Berlin Philharmonic, after an absence of

(*Continued on page 32*)

Dusolina Giannini Makes Metropolitan Bow as Aida

American Soprano Received with Acclaim at First New York Hearing in Opera—Her Dramatic Interpretation an Outstanding Feature of Benefit Performance for New York Diet Kitchen Association

By R. M. KNERR

Dusolina Giannini's debut with the Metropolitan Opera Association in the role of Aida was a much-anticipated feature of the performance of Verdi's opera given at the matinee on Lincoln's Birthday, as a benefit for the New York Diet Kitchen Association. It was also the American operatic bow of the native soprano, who has attained much laudatory attention in European capitals both for her recital and stage appearances, but had previously been heard in this country only in concerts. The audience was one of capacity size, and included a delegation from Philadelphia, her native city, where she was born in 1903.

Miss Giannini thus entered the operatic field here after a unique experience, and with the laurels of an established prima donna. Her stage debut in Germany had been made in 1925 in the same part, and since that time she had added numerous other roles to her repertoire in Europe, and had appeared as a featured singer at the Salzburg Festival, and widely as a concert artist in Europe, America and Australia. These achievements had followed a vocal training under the late Marcella Sembrich, a dramatic New York debut in which she immediately won esteem, and extensive appearances before going to Europe.

EXCELLENT DRAMATIC IMPERSONATION

At the outset it must be stated that the dramatic impersonation of Aida presented by this American artist took its place among the finest ever heard on the Metropolitan stage. There were an authority and command of emotional expression in her singing that raised the role to unusual heights of eloquence. Outstanding scenes in her portrayal were that with Amneris in Act II, scene 1, which had a pride, pathos and suffering seldom revealed in the interplay of conflicting emotions here depicted; the important aria in the Nile scene, which had a large line and dramatic intensity, and won an ovation for the soprano at the close; the tragic delivery of the dramatic judgment scene, and the exquisite treatment of the death episode, when for once the dynamics of the voice were adjusted so that the scene closed, as the composer intended, with a gradual *decrescendo* in the tones of the dying slave girl. Nor were directness of emotional appeal and seizing dramatic power sacrificed for purely vocal ends. Her singing had its familiar opulence, particularly in the middle and lower register, revealing a voice that is unusual among contemporary ones for its suggestive vocal coloring, passion and richness. Throughout the performance Miss Giannini was singled out for homage, and enjoyed numerous solo appearances before the curtain.

CO-ARTISTS WIN TRIBUTES

Her collaborators in a performance of marked dramatic power included Giovanni Martinelli, again giving large and sonorous vocal qualities and manly bearing to his en-

(*Continued on page 12*)

Pablo Casals, Eminent Cellist, "Adopted" by City of Madrid

Made Son of Spanish Capital—Plays and Conducts Honorary Concerts —Hofmann and Menuhin in Solo Triumphs

By JOSÉ M. FRANCO

MADRID.—The Symphony Orchestra conducted by Maestro Fernandez Arbós, organized three festivals, the first of which consecrated to Bach and Handel, brought for initial hearing in Madrid, Cantata No. 140, by the former, and the Pastorale from Acis and Galatea, by the latter. Assisting artists were Senora Ochsner, Senores Gimenez and Valenzuela, and Masa Coral (directed by Senor Benedito).

The two following festivals were dedicated to Pablo Casals, who at the opening one played concertos by Dvorak and Haydn. All official and musical Madrid cooperated to make this event memorable, and it was an impressive moment when the Mayor accorded Casals the title of "adopted son of Madrid." A few days later, the Academy of Fine Arts met for the purpose of receiving Casals as honorary member, to which the fêted cellist replied by performing—marvelously, as only he can—a short concert. Then for the benefit of the poor of Madrid, the Municipal Government put on a concert in the Teatro Espanol, Casals and the Symphony Orchestra lending their assistance.

Finally, the third festival presented Casals as conductor and composer. On the program were Anacreon, by Cherubini, first symphony by Brahms, fragments from Goyescas by Granados (magnificently sung by Conchita Badia, who also did some songs by Casals, the composer at the piano) and Sardana, for an orchestra of cellos, by Casals, the composer winning a great triumph.

ORCHESTRAL ACTIVITIES

By way of commemorating the centenary of its foundation, the Ateneo Cientifico Y Literario de Madrid gave a concert of romantic music in which the Symphony Orchestra interpreted Schumann's fourth symphony, the Mendelssohn violin concerto (Iniesta, soloist) and a Chopin piano concerto (José Cubiles, soloist.)

The Symphony Orchestra also took part in the concert which the Casa Ford organized in the Palacio de la Musica, interpreting, under the direction of Ionel S. Patin, the Liszt E flat piano concerto (Isabel Marti Colin, soloist) various works from the regular repertoire, and two Madrid first performances: Divertissement rustique by Sabin Dragoi, and symphony in C by Bizet.

PHILHARMONIC NOTES

The Philharmonic Orchestra has terminated its series of concerts featuring all the Beethoven piano concertos (José Cubiles, pianist) and the Beethoven violin concerto (Luis Anton, soloist). The only first audition sponsored was Scherzo Fantasique by Stravinsky. Symphonic Variations by Franck, as presented by Conductor Perez Casas and Pianist Cubiles, also scored.

(*Continued on page 32*)

Toscanini to Quit Philharmonic

Decision of Conductor Not to Return Confirmed by Management of Orchestra—Next Season to Be Shortened to Twenty-four Weeks

The board of directors of the Philharmonic-Symphony Society of New York on February 14 announced "with great regret" that Arturo Toscanini will not return to this country next year. "After half a century of continuous conducting," the statement of the orchestra board continued, "the *maestro* feels the necessity for a release from the great responsibility of presiding as music director of a permanent orchestra."

The management thus confirmed reports that had been circulated during several months, but which had been somewhat minimized as the result of the eminent director's statement that he "would not retire from conducting." This apparently means that he will confine his appearances to Europe in the immediate future. His final concert with the Philharmonic Orchestra takes place on April 26.

SEASON TO BE SHORTER BY SIX WEEKS

The directors of the Philharmonic-Symphony Society also announced that they had completed their negotiations with the Musicians' Union for the season of 1936-37. The coming concert season will be reduced to a period of twenty-four weeks, six weeks shorter than the current year. "The other conditions of the arrangements with the musicians will remain the same," the statement continued.

"The directors desire at this time to acknowledge with thanks the patience, courtesy and cooperation of Local 802 of the Musicians' Union in finding a solution to one of the many difficult problems which face the society.

"The season 1936-37 will open about the

(*Continued on page 6*)

Russia Bans Shostakovitch as "Bourgeoise"

The discovery of "petty bourgeois Leftist tendencies" in recent productions of some Soviet composers has led to a campaign to eradicate these tendencies in the Union of Soviet Composers. A recent ballet, Limpid Stream, by Dimitri Shostakovitch, has fallen under the ban, and its production at the Bolshoi Theatre in Moscow has been cancelled, according to a copyright dispatch to the New York Herald Tribune. This report also states that two theatres in Moscow and two in Leningrad have stopped rehearsals of the same composer's opera, Lady Macbeth of Mtsensk, although a smaller Moscow theatre is still announcing a performance.

In two recent sessions of the Union of Soviet Composers, charges were launched against Shostakovitch, alleging that his works are guilty of "formalism, eccentricity, skepticism, straining for effect." Two articles had appeared in the newspaper Pravda earlier in the month in which these tendencies were denounced. Another composer whose works were criticized was Mossoloff, best known for his Iron Foundry score.

Leading Russian musical authorities have asserted that Soviet music must return to the path laid out by the national masters, Glinka, Moussorgsky and Rimsky-Korsakoff, and in its utilization of Western musical idioms must cleave to the line founded by classicists such as Bach.

Mussolini Lifts Musical Sanctions

ROME.—Responding to demands made by the International Federations of Authors and Composers, Mussolini, and consequently Italy, has withdrawn the interdictions on foreign works which Italy (in view of certain threatened embargoes) saw fit to apply. Steps are now being taken towards the re-establishment of normal musical conditions in Italy.

R. P.

Tristan and Isolde Impressively Staged by Cincinnati Orchestra

Goossens Wins Acclaim as Conductor of Third in Series of Wagnerian Performances, with Eminent Vocalists in Cast —Winifred Christie Soloist with Ensemble

CINCINNATI, O.—The sub-zero weather made no noticeable inroads on the size of the audience which assembled to hear Tristan and Isolde under the magic baton of Eugene Goossens in Music Hall. Rather, the cold without was overcome within by the fire and warmth of the glorious singing by the artists and the exquisite playing by the orchestra. It was a long-to-be-remembered event in the city's musical history, one that more than repaid all efforts in the five below zero temperature.

The performance ranks outstandingly as one of the best heard here. This opera was the third in a series of Wagner operas presented by the Cincinnati Symphony Orchestra. The cast was a distinguished one, presenting Dorothee Manski as Isolde, Paul Althouse as Tristan, Chase Baromeo as King Mark, Fred Patton as Kurvenal, Kathryn Meisle as Brangäne. A group of fine young local singers were cast in the minor roles: Hubert Kockritz as Melot, Franz Trefzger as the Sailor, Richard Fluke as the Steersman, Walter Ryan as the Shepherd. The stage direction was again in the able hands of Robert Korst.

BRILLIANT CONDUCTING

Mr. Goossens superbly conducted the difficult score, bringing out clearly its pattern woven of light and shadow, haunting in its passion and anguish. Especially the prelude to Act III was hailed enthusiastically as one of the finest things Mr. Goossens has done here. He sustained the long music drama with skill and fine musicianship. The large audience sat in rapt attention to the end, only to burst into a tremendous ovation for conductor, artists and orchestra.

EXCELLENT CHARACTERIZATIONS

Mme. Manski's singing was marked by vocal appeal of a high order. She brought to this difficult role a substantial voice, marked by rich inflections and emotional expression that gripped her audience with a subtle power of interpretation. She rose to great heights in this portrayal of Isolde, never forgetting the need for changing mood, nor the various emotions that run the gamut from great love to anguish.

Paul Althouse, whom Cincinnati always admires greatly, was a vital Tristan, singing with fine delineation of characterization and with excellent musicianship. He is not only well routined in every detail but brings to his role a wealth of interpretation and has a subtle understanding of drama, especially as expressed in the Wagner music.

Chase Baromeo's rich, sonorous voice was heard to advantage as King Mark. He invested the role with a regal dignity and a sympathetic understanding that added distinction to the performance. Fred Patton offered an excellent interpretation both vocally and histrionically of Kurvenal, excelling in the third act. Kathryn Meisle, a favorite here, was a magnificent Brangäne, admirable in every respect. Her voice lends itself to all inflections; and she was especially fine in the second act, in which her warning call was one of the highlights of the performance.

As a civic as well as a musical achievement, too much can not be said of this undertaking by the Cincinnati Symphony Orchestra directed by Eugene Goossens. Reservations from far and near poured into the box office. Had the weather been more clement, it is certain that the S.R.O. sign would have been hung out. Never before has Cincinnati enjoyed so fine a series of Wagner operas and given so adequately. The city is to be congratulated upon these new laurels won by the orchestra under direction of Mr. Goossens.

WINIFRED CHRISTIE WITH ORCHESTRA

Mr. Goossens and the orchestra opened an extremely interesting program for the eighth pair of concerts with the Haydn symphony (No. 85) in B flat major (La Reine), which, according to available records, had not been heard here before. It was beautifully read and played and added much to the pleasure of the audience. The American premiere of serenade for orchestra (op. 35) by Karol Rathaus was an event of exceptional interest and the composition found much favor.

Winifred Christie, exponent of the Moor Double Keyboard Piano, displayed fine musicianship and impeccable technic in the concerto in B flat minor (op 23), Tschaikowsky and created much interest in this new type piano.

The charming overture to The Secret of Suzanne (Wolf-Ferrari) was pleasing and the Huldigungs-Marsch (Wagner) brought the program to an effective close.

The highlight of the concert at which Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra conducted, was the symphony (op. 10) of Shostakovitch, interpreted by him with a deep understanding of Russian music. The program opened with the Faust Overture (Wagner) followed by symphony in F major (op. 90) by Brahms, which was beautifully read and exquisitely played by the orchestra.

RECITAL AND CHAMBER MUSIC EVENTS

Poldi Mildner, youthful concert pianist, gave a brilliant recital before the Matinee Musical Club, leaving her audience breathless with wonder at her scintillating performance.

Leonard Treash, American bass baritone, winner of the National Federation of Music Clubs' opera prize, was presented by the Clifton Music Club. His choice of songs and arias was wide and showed a voice of remarkable range and flexibility together with a rare genius for interpretation.

Vladimir Bakaleinikoff conducted the third of the string ensemble concerts sponsored by the University of Cincinnati, in the Brahms quintet for clarinet with strings, featuring Joseph Elliott as soloist, and the Mendelssohn Octet.

The Forellen Quintet (Schubert), played by Severin Eisenberger, Stephan Sopkin, Mihail Stolarevsky, Karl Kirksmith and Joseph Kolmschlag was perhaps the most enjoyed of the various interesting compositions offered in the Conservatory of Music's musicales. Other artists presented were Karin Dayas, Laura Mae Wright, Karol Lisnieswki, and a group in the suite in D (Op. 24) for two flutes, trumpet and strings, (D'Indy), directed by Alexander von Kreisler.

Palmer Christian was presented by the Southern Ohio Chapter, A.G.O., in an organ recital that offered rare treats from Vivaldi, Bach, Elgar, Saint-Saëns and some of the more modern composers for organ.

Ellen Volkert was program chairman for the Mt. Auburn Music Club's monthly meeting and gave the biographical sketch of Tschaikowsky whose works were featured on the program.

Helene V. B. Wurlitzer who was elected a trustee of the College of Music is the first woman to hold this position. She is the widow of Howard E. Wurlitzer. M. D.

Jooss Ballet to Give Five More New York Performances

The Jooss European Ballet, now in the midst of its first American tour, comes back to New York for five performances only, tomorrow afternoon and evening, February 23, at the Alvin Theatre; 28, evening showing; 28, matinee and evening. Half of the program has never before been seen here: The Mirror, which is a sequel to the Green Table, and a lighter work called Johann Strauss, Tonight. The company will also present Ballade and The Big City. After the New York appearances, the troupe will resume its tour, beginning with an engagement in Toronto on March 1.

Leading dancers include Noelle de Mosa, Elsa Kahl, Hans Zuellig, Ernst Uthoff, Rudolf Pescht, and Otto Struller. The choreography of The Mirror, like all the other ballets of this organization, is by Kurt Jooss and the score is by F. A. Cohen who also adapted the music of Johann Strauss for the ballet entitled Johann Strauss, Tonight.

The music of Ballade is a free variation by John Colman of an old French folk-melody and the score of The Big City is by Alexander Tansman.

The Mirror tells the story of the aftermath of war, it reflects the convulsion and confusion, the hope and despair of the post-war world which fights to escape the moral, social and political consequences which itself has created. This dance drama is in seven scenes with the leading characters, the Gentleman and his Lady, the Bourgeois, the Workman and his Wife taken respectively by Hans Gansert, Erika Hanka, Rudolf Pescht, Ernst Uthoff, and Elsa Kahl.

RUTH SLENCZYNSKI,

the eleven-year-old pianist who has appeared in the leading cities of America and Europe, has signed a contract for a term of years with Evans and Salter. She will return to this country during the fall of 1936 and fulfill a coast to coast tour of several months duration. (Photo by Ossip Garber.)

Toscanini to Quit Philharmonic

(*Continued from page 5*)

beginning of November and end towards the middle of April. There will be two Thursday evening and two Friday afternoon series of twelve concerts each, two Saturday evening series of six concerts each, and only two Sunday afternoon series of twelve concerts each. A further reduction over the prevailing popular prices will be made for next year's subscriptions to the Saturday and Sunday series in order to reach the largest possible number of music-lovers. The prices for Thursdays and Fridays will be adjusted in proportion to the diminished number of concerts in each series."

Decisions as to the future of the orchestra were delayed until Toscanini's arrival in this country in the middle of January to conduct during the final ten weeks of the season. It had been widely reported that he had expressed a decision to retire from his New York post, but until his resignation was formally tendered, the matter of plans for next season's concerts was in abeyance.

The Toscanini concerts are the particular attractions which draw crowded houses each season, while other programs of the orchestra have been less well patronized. In view of the financial obstacles with which the management has had to contend in the last several years, Toscanini's retirement has complicated the situation which faces the directors of the organization. A $500,000 fund was raised by appeal to the public three seasons ago to overcome the financial deficit, but it is reported that no second drive for such a purpose will be attempted.

Toscanini conducted his first concert with the Philharmonic Orchestra on January 14, 1926, and thus will round out a decade of brilliant achievement when he takes his departure next April. It has been announced that he will conduct eight programs in London in the spring, and again will direct concerts and operas at the Salzburg Festival next summer.

WALLENSTEIN TO RESIGN

The Philharmonic Orchestra management has also announced that Alfred Wallenstein, first cellist, will resign at the end of the season, to devote himself exclusively to radio work. Mr. Wallenstein is musical director of Station WOR and is active as conductor in many programs.

Gramophone Shop Announces Sale of Records

Over 100,000 phonograph recordings are on sale at specially low prices at the Gramophone Shop, New York. These include symphony orchestras conducted by Toscanini, Coates, Molinari, Klemperer and Stokowski in compositions of Bach, Brahms, Wagner, Mozart and many others.

Kullmann Sings in Philadelphia

Metropolitan Opera Tenor Soloist with Orchestra under Molinari—Marie Hermley and Ruth Handbury in Joint Recital

PHILADELPHIA.—Charles Kullmann, American tenor, and member of the Metropolitan Opera, was the soloist with the Philadelphia Orchestra (Bernardino Molinari conducting), for the concerts of February 7, 8 and 11. Mr. Kullmann sang the Aubade from Lalo's opera Le Roi d'Ys, and the narrative of Rodolfo from Puccini's La Boheme, with exceptionally clear enunciation, beautiful tone quality, and excellent interpretation. The audience showed enthusiasm in a prolonged ovation.

Vivaldi's concerto in A minor, transcribed by Mr. Molinari, opened the program. It was arranged for two solo violins, solo viola and solo cello, splendidly played by Alexander Hilsberg, Alfred Lorenz, Samuel Lifschey and Isadore Gusikoff, respectively. In the slow movement, the wind instruments proved effective. The Haydn symphony in G major was given an individual reading which was warmly received by the audience.

The last part of the program was composed of Mr. Molinari's transcription of Debussy's L'Isle Joyeuse, two Wagner numbers—Prelude to Parsifal and Waldweben from Siegfried—and the overture to Verdi's opera Sicilian Vespers. In the Debussy work, Mr. Molinari has shown a comprehensive knowledge of the orchestra instruments and has used them effectively. The Wagner numbers were given detailed readings, although it was unfortunate that they were so much alike in mood. The Verdi overture seemed rather blatant after the Wagner works, but it was enthusiastically received.

MARIE HERMLEY AND RUTH HANDBURY IN RECITAL

Marie Hermley, contralto, and Ruth Handbury, pianist, were heard in recital at the New Presser Hall, on February 13. Both are members of the faculty of the Clarke Conservatory of Music.

Miss Hermley has a beautiful voice, and did some excellent singing in her three groups of songs. In the first were L'Heure Exquise (Hahn), Si Vous N'Avez Rien a Me Dire (Baroness Willy de Rothschild), Le Nil (Xavier Leroux) and Begere Legere arranged by J. B. Weckerlin. These were well done, but were eclipsed by the second group, which held None but the Lonely Heart (Tschaikowsky) At Night (Rachmaninoff), Over the Steppe (Gretchaninoff), and The Hills of Gruzia (Nednikoff). Miss Hermley did particularly fine work in the Tschaikowsky number. Her final group was composed of Expectancy (La Forge), The Feast of Lanterns (Bantock), In Autumn (Curran), and My Menagerie (Fay Foster). The last number aroused enthusiasm, and Miss Hermley responded with Hop Lee the Rickshaw Man by Manning.

Miss Handbury, who is a graduate of the Denver College of Music, played a sonata by Francis Hendriks, a Denver composer. As far as can be learned, it was the first performance of this work in Philadelphia. It is in three movements—*andante non troppo, scherzo espagnuolo* and *allegro energico*. It is in the modern style and was well played by Miss Handbury. A later group consisted of Brahms' Rhapsodie in B minor, Debussy's Reflets dans l'eau, and two Liszt works—Sonetto 104 del Petrarca, and Tarantella. Of these perhaps the best was the Brahms. Miss Handbury's style lends itself better to the modern works than to the compositions of the older masters. She was cordially received. M. M. C.

Krauss Denies He Will Go to Munich

VIENNA.—Denial has been made by Clemens Krauss, general music director of the Berlin State Opera, that he has been appointed to succeed Hans Knappertsbusch as musical director of the Munich Opera, as reported. Mr. Krauss said that his contract with the Berlin Opera still has several years to run and that he intends to remain in Berlin. Rumor persists, however, that the recent dismissal of Herr Knappertsbusch from his post at Munich was the forerunner of an effort to build up the Munich Festival to rival Salzburg. If this is the case, Mr. Krauss could be transferred from Berlin to Munich with no lessening of prestige. B. D.

London Resumes Musical Way After Funeral of Monarch

Choral-Orchestra Novelty by Lambert—Hindemith Writes Memorial Music for George V—Many Soloists Present Interesting Recital Fare—Bach's Art of Fugue Draws Devotees

LONDON.—The passing of King George brought a thoughtful pause to the cultural life of England—a short period of reflection which silenced the music-makers and postponed the occasions at which the habitual concert-goer finds a kind of routine outlet for his catholic enthusiasms. Queens Hall and Albert Hall were dark on the nights when Kreisler and other celebrities were to have appeared; and even after the silence a tentative, retrospective feeling seemed to linger in the minds of musicians and audience alike.

Indeed, there is good cause for it. The reign of George V coincided with an art era in this country which seems in fact to have come to a close. Its greatest poets, Robert Bridges and Rudyard Kipling, are no more; its chief composers—Elgar, Delius and Holst—preceded their sovereign into death; most of those who remain are the rising generation whose names if remembered at all will be remembered in conjunction with King Edward rather than King George; hitherto they have been the youngsters whose vagaries were forgiven on the score of youth; but at one stroke, as it were, they have grown up. The neo-Georgians have passed on; the neo-Edwardians are here in their own right to carry on the torch.

NEW CONSTANT LAMBERT MUSIC

It was perhaps more than a coincidence that the first B.B.C. Symphony concert after the mourning interval should bring us the first mature work of one of these neo-Edwardians, Constant Lambert. Lambert, child of the period of brilliant decadence and supercilious cleverness associated with the last decade of Diaghileff's Ballet (to which he owed his early notoriety) has grown up into serious creativeness with an unusual score called Summer's Last Will and Testament. This is a work for orchestra, chorus and baritone solo built around the poems of Thomas Nashe, a stormy petrel among the poets of the Elizabethan era. But it has little to do with the *cantata-cum-oratorio* kind of composition that is the delight of provincial choral societies. The orchestra is all-important, and one might call the work a continuous symphony with choral episodes except that the composer has gone back to the seventeenth century fashion of using the word masque, suggesting a procession of pictorial creations in different moods—Pastorale and Siciliano (orchestra); Fair Summer Days; Spring the Sweet Spring; and Trip and Go, Heave and Ho (chorus); an autumnal madrigal representing London stricken with fear of plague; a mocking orchestral burlesca entitled King Pest, and a final Sarabande, with solo, the words Adieu! Farewell Earth's Bliss.

The orchestral movements especially have real beauty, and the blending of the voices with the orchestra is in the best English tradition. There is no attempt at modernity for its own sake, no attempt to be smart; but a genuine search for profound expression. The work was beautifully performed under Dr. Adrian Boult, with Roy Henderson as soloist.

MORE NOVELTIES

Two shorter choral orchestral novelties were presented at the first Royal Philharmonic concert following the King's death: E. J. Moeran's Nocturne, to a text of Robert Nicols, and Patrick Hadley's La Belle Dame sans Merci—the latest of numerous settings of Keats' classic. Hadley is a young composer, as composers go nowadays—in his middle thirties—but he shows fairly complete grasp of his material. But the greatest music has rarely been set to the greatest poems, and in this case it seemed tempting fate unnecessarily, for Mr. Hadley's braying of brass and clashing of cymbals sounds futile next to the romantic glamor of Keats' words.

Moeran is an older hand at the game, and the poet Nicols' evocation of nature was in some way enhanced by the nostalgic impressionism of the composer. Roy Henderson again was the sonorous soloist.

Both Moeran and Lambert, by the way, pay tribute to the style of Delius, and Moeran's work is dedicated to his memory. Vaughan Williams' F minor symphony which was on the same program with Lambert's work bears a dedication to Bax. English composers, it seems, do not lack reverence for their contemporaries and there is even something in their production that suggests intellectual inbreeding, though this is perhaps more true of the "neo-Georgians" than the "neo-Edwardians."

The Royal Philharmonic Society in the death of the King has lost its official patron, though it cannot be said that George V found much opportunity for the public attestation of his patronage. To commemorate his passing, the chorus and audience stood at the beginning of the concert to sing Vaughan Williams' setting of the hymn, For All the Saints Who from Their Labors Rest.

HINDEMITH COMMEMORATES KING GEORGE

Curiously enough, the task of writing a special work for the sad occasion fell not to an English composer but a German, Paul Hindemith. Hindemith had been engaged to play the solo part in his own viola concerto at the B.B.C. Symphony concert which had to be cancelled on account of the national mourning. Another concert by the orchestra, with a duly solemn program was, however, broadcast, and Hindemith who is never at a loss for an idea sat down and wrote himself a Meditation on a Bach chorale, for viola and orchestra. He completed it, according to report, in four hours, and if it showed it, the evidence of haste was not revealed in the workmanship which was impeccable as usual, but in the absence of any real profundity or inspiration. He also played Reger's suite for unaccompanied viola which also relied upon the manner rather than the matter contained in it. Next to the Egmont Overture this sort of music attests little more than the poverty of our age.

The London Symphony Orchestra quite unintentionally, though none the less sincerely, contributed to the solemnity of the week with the third consecutively annual performance of Bach's Art of Fugue under Hans Weisbach, now the conductor of Liepsic's Gewandhaus Orchestra. Graeser's orchestral version of this monumental body of "abstract" music has become a regular feature of London's symphonic season, and draws the somewhat undiscriminating congregation of Bach worshippers to the Queens Hall in considerable numbers. The rather unwarranted melodramatic close improvised by Graeser, consisting of the chorale, Before Thy Throne I Tread, O God, seemed for once to have a realistic justification.

CELEBRITIES

Paul Robeson was the last of the Sunday "celebrities" to escape postponement at the Albert Hall. Kreisler and McCormack were to have followed him on successive Sundays but the Albert Hall, being Royal, evidently mourned longer than the less hallowed edifices. McCormack participated on the following Tuesday program in a memorial concert with the London Philharmonic, a large military band and various other soloists—a concert of such wealth of variety and sentiment as to defy critical comment.

Other recent songsters included the German baritone, Gerhardt Hüsch, who presented the complete Winterreise cycle with unrelieved tragedy and rather labored tone production; and Else Rykens, the Dutch mezzo-soprano, who is gaining a solid place for herself as one of the song interpreters of the day (Schumann, Wolf, etc.).

PIANISTS AND FIDDLERS

The pianists of the week were headed by Wilhelm Bachaus, who not only appeared as soloist in Beethoven's C minor concerto at the Philharmonic concert mentioned above, but also gave an impressive recital culminating in Beethoven's opus 111. Another German pianist of distinction, Alfred Hoehn, made an auspicious first London appearance. His two recitals featured Schumann (Carnaval and Symphonic Etudes) of whom he is one of the best exponents, as well as Brahms and Liszt. Hoehn has achieved middle age and a solid reputation in his own country, and deserves to be better known outside. Simon Barer, Russian, gave fresh evidence of his keyboard mastery in a recital prominently featuring the compositions of Chopin.

Georg Kulenkampff, one of the few "Aryan" German violinists who have gained distinction in this generation, offered sonatas by Beethoven (op. 96) Debussy and Bach (C major unaccompanied) but failed to impress the *cognoscenti* accustomed to more luscious violinistic fare. Maurice Eisenberg on the other hand, played Brahms' Cello Sonata with George Reeves, as well as Bach's unaccompanied suite in G and some elegiac pieces offered "In Memoriam," and revealed both power of interpretation and superior skill.

Katherine Goodson, with Isolde Menges, John Yewe Dyer (violin) and Lauri Kennedy (cello) gave a pleasing concert of piano trios (Mozart and Schubert) and Brahms' G minor piano quartet, which together with the first of a series of ten concerts to be held at the Royal Academy of Music made up the chamber offerings of the week. In this series of concerts all of Schubert's chamber music, including the earliest string quartets written at the age of fifteen, are being presented by students of the Academy.

OPERA AND BALLET AT SADLERS' WELLS

Opera has been resumed at Sadlers' Wells, where Lohengrin was the most recent offering—the only Wagner opera in this year's repertoire. And ballet is again drawing large audiences, at two and sometimes three theatres. The Sadlers' Wells company has presented William Walton's Siesta—a rather too somnolent subject for a ballet—together with the same composer's favorite Façade. Joseph Holbrooke, who has re-entered the musical arena as a ballet composer, was responsible (with Wendy Toye, a young English dancer) for Aucassin and Nicolette, premiered at the Duke of York's Theatre by the Markova Dolin ballet—an interesting and charming presentation.

CÉSAR SAERCHINGER.

JAMES McCORMACK,
brother and personal representative of John McCormack, has handled the latter's private business since coming to this country in 1919. John McCormack is now under the direction of the NBC Artists Service, but James McCormack will continue to act as his personal representative.

Huberman Sponsors Formation of Palestine Orchestra

The formation of a leading symphony orchestra in Palestine, composed principally of outstanding German musicians denied the right to work in their own country, was announced by Bronislaw Huberman, violinist, who originated and worked for the plan in the hope that it would mean a new life in a new country for his fellow artists now in Germany. The orchestra, to begin its first season in Tel-Aviv this autumn, numbers among its personnel many former first chair members of the foremost German symphony orchestras. Its conductors for the initial season include Issay Dobrowen, formerly of the San Francisco Symphony Orchestra, Hans W. Steinberg, formerly director of the Frankfort Opera, and Michael Taube.

Further plans of the new organization, which has been incorporated, with $25,000 already contributed as the first part of a guarantee fund, include regular visits to neighboring countries and, from time to time, world tours. But a new broadcasting station in Tel-Aviv is to enable the orchestra to begin series of radio concerts at once as an eloquent answer to the Nazi regime.

Geneva School Has Centenary

Conservatoire Has Had Only Five Directors in a Hundred Years—Liszt Taught Piano There in 1835-36—Bach's Musical Offering Given

GENEVA.—The Conservatoire de Musique, of Geneva, the oldest in Switzerland, has celebrated the hundredth anniversary of its foundation, by François Bartholony, in 1835. An official ceremony and concerts of music by former and actual professors of the Conservatoire, marked this important date in the history of music in Switzerland. Among these professors are some outstanding contemporary names, Ernest Bloch and Jacques Dalcroze, to mention only two. Others of days gone by were Bovy-Lysberg and Hugo de Senger. The most illustrious of all was, of course, Franz Liszt, who taught piano at the Geneva Conservatoire from 1835 to 1836, during his stay here with the Countess d'Agoult.

Among the treasures of the Conservatoire is a book—piously preserved—in which Liszt was wont to write what he thought about his pupils. Some of the remarks are most amusing. For example:

"Marie Dellemayer: Vicious method (if it is a method), extremely zealous, mediocre disposition. Makes faces and contortions. Glory to God in the Highest and *peace* to men of good will.

"Ida Melliquet: Geneva artist! Execrable style and mediocre. Fingers good enough. Position at piano good enough. Enough of 'enoughs,' which really are not worth much.

"Jenny Gamboni: Beautiful eyes."

The Conservatoire also possesses the celebrated portrait of Liszt by Scheffer.

Others who have been on the Conservatoire staff are José Vianna da Motta, Stavenhagen, Willy Rehberg, José Iturbi, Marteau, Pollak, Szigeti, Hugo Heermann and Gustave Doret, while the present roster includes such names as Joseph Lauber, Barblan, Oscar Studer, Ansermet, Pollain and Moyse.

It is interesting to remark that the Conservatoire has always existed without official subvention and that in one hundred years it has had only five directors. The present one, Henri Gagnebin, is an accomplished administrator and a composer of considerable repute, and under his direction the school has been greatly improved. The Conservatoire has, along with the celebration, published a book resuming its history, Dr. Henri Bochet, distinguished specialist in Genevan musical-historical matters, being responsible for the volume. The Conservatoire is under the control of a committee of twenty members, the dean of which is Templeton Strong, American composer, resident of Geneva, and friend of Liszt and MacDowell.

RADIO "CREATES" BACH WORK

On January 20, the Geneva Radio gave a veritable creation, namely, Musical Offering, which J. S. Bach composed in 1747 for Frederick the Great. The work, consisting of a series of contrapuntal combinations on a theme given by the King, has lately—and with praiseworthy discretion and comprehension—been orchestrated for string instruments, some winds, and a harpsichord, by Roger Vuataz, one of the most remarkable of the young Swiss musicians. Vuataz' realization of the work allowed listeners to understand that while the Musical Offering is an unsurpassable technical and scientific production, it is also a highly inspired, richly sounding, astonishingly musical work, whose complexity, wealth of writing, and contrapuntal science in no way detract from its naturalness and spontaneity. The performance was conducted by Scherchen, who acquitted himself of the task with reverent simplicity.

GEORGES PERRET.

Henry Hadley's Guest Performances

Henry Hadley was guest conductor of the Syracuse Symphony Orchestra on February 20. On this program his new concerto for piano was played by Eunice Howard for the first time. There were also works by Phillip James, Edgar Stillman Kelley, Louise Ayres Garnett and Frederick A. Stock.

Dr. Hadley will conduct the Brooklyn Symphony Orchestra in New York and Brooklyn on March 4, 5, 6, 7 and 8 and the Boston Civic Orchestra in Boston on April 10.

Chamber Orchestral Events Form Interesting Interlude in Rochester Year

Harty Leads Philharmonic Forces—Faust Sung in English by Resident Company and Noted Guests

ROCHESTER, N. Y.—Two chamber orchestra concerts were heard in Kilbourn Hall of the Eastman School of Music within the brief period of eight days. The first was presented by a new organization composed of members of Phi Mu Alpha Sinfonia and Sigma Alpha Iota Sorority, conducted by Richard Horner Bales. Mr. Bales, a senior student in the Eastman School, chose Handel's Concerto Grosso in B flat, Haydn's symphony (No. 13) in C major, and the Mozart Concertante Symphony for his program. In this last work, Joseph Fortuna, violinist, and Julia Wilkinson, violist, were soloists, both young artists playing with technical assurity and evident understanding of the charming music. Mr. Bales gave careful and spirited readings of the Handel and Haydn works, and was accorded a warm response from the audience.

The second chamber concert was played by the Eastman School Little Symphony Orchestra (Karl Van Hoesen conductor). Mr. Van Hoesen selected works of Bach, Mozart, Beethoven, Ravel, Debussy and Falla for his program, the three modern numbers receiving especially sensitive interpretations. An appreciative audience gave evidence of its delight in this concert by heartily applauding the work of the orchestra and its conductor.

HARTY CONDUCTS PHILHARMONIC ORCHESTRA

Sir Hamilton Harty was welcomed back as guest conductor of the Rochester Philharmonic Orchestra on January 30, when he directed readings of Handel's Royal Fireworks Music, two excerpts from Berlioz' Romeo and Juliet Symphony, Ravel's transcription of Pictures at an Exhibition, and the symphony in C major (Bizet).

The Handel was played with the proper spirit of pomp and grandeur, and the Berlioz music was given appropriately delicate readings. The Moussorgsky Pictures were somewhat marred by faulty playing in the brasses, and their total effect was a bit counteracted by the preceding works. Bizet's only symphony, written when its composer was still in his teens, received its first performance in America on this occasion. The music proved to be rather inconsequential in value, but was interesting to hear as an example of its composer's youthful talent.

FAUST GIVEN IN ENGLISH

Two fine performances of Faust, sung in English, were given in the Eastman Theatre, February 7, 8. Guest soloists were Rosa Tentoni, Mario Chamlee, Robert Crawford, Armund Sjovik. Local singers included Lodima Legg, King Kellogg, and Olivia Martin. Miss Tentoni made an appealing Marguerite, singing with clear diction and beautiful tone. Mr. Chamlee's Faust was highly effective, both vocally and histrionically, while Mr. Sjovik as Mephistopheles was domineering throughout. Mr. Crawford sang the part of Valentine with expressiveness. Of the local singers, Miss Legg deserves especial praise for her effective role of Siebel. A student in the Eastman School, this was her debut in grand opera, and a highly successful one it proved to be. The Rochester Civic Orchestra was under Guy Fraser Harrison's intelligent supervision for both performances, while the large chorus was directed by Paul White; Nicholas Konraty was in charge of the staging.

SEGOVIA APPEARS

Andres Segovia, one of the most unique artists to perform in this city, delighted a comparatively small but highly enthusiastic audience with his amazing guitar playing, when he gave a recital in Kilbourn Hall, January 28. Mr. Segovia played with rare poetic skill and technical ease items ranging from Bach and Handel transcriptions to modern pieces written especially for him by Turina and Manuel Ponce.

GRADUATION RECITAL

Catharine Crozier, a student in the Eastman School of Music, and candidate for a performer's degree in organ, presented her senior recital in Kilbourn Hall on February 6. Miss Crozier displayed amazing technical skill at the organ, and her program, which she played entirely from memory, and which comprised significant works of Buxtehude, Bach, Reubke, and four moderns—Vierne, Simonds, Edmundson, and Karg-Elert—was interpreted with artistry. G. R.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Reiner Conducts in St. Louis

Greeted with Enthusiasm as Guest Leader of Symphony Orchestra—Eugene List Plays under Baton of Golschmann—Corinne Frederick in Beethoven Sonatas

ST. LOUIS, MO.—While Vladimir Golschmann was fulfilling a guest appearance with the Detroit Orchestra, the St. Louis Symphony concerts of January 31 and February 1, were presided over by Fritz Reiner, who appeared for the first time before local audiences. It was an interesting and satisfying experience for players and listeners alike. Mr. Reiner's sensitive and decisive baton technic, his unmistakable authority and the control he exercised over his forces, made his work stimulating and oft-times dramatic. The program began with an overture in D major by Handel, in an arrangement by F. Wüllner, and after the symphony was heard three dances from Gretry's ballet suite, Cephale et Procris as arranged by Felix Mottl; Debussy's Fetes; Ravel's orchestration of a dance by the same composer, and a brilliant interpretation of Berlioz' Roman Carnival overture.

EUGENE LIST IS SOLOIST

Eugene List, seventeen-year-old pianist and protégé of Mme. Olga Samaroff-Stokowski, was heard in the Shostakovitch piano concerto at the symphony concerts of February 7 and 8. This young man displays an outstanding musical talent and plays with fine abandon while exhibiting a brilliant and fleet technic and most of the necessary attributes of a well-seasoned concert artist. From his performance of this difficult if unimportant modern opus it is safe to predict a fine future for this well grounded young man who it is to be hoped, will eventually lean toward the less radical trend in music.

Vladimir Golschmann's offerings for these events consisted of Moussorgsky's Night on Bald Mountain; a first world performance of Albert Verley's Cloches dans la Vallee, and Beethoven's Pastoral symphony. Skillfully designed and clearly articulated, these works were presented with utmost beauty and effectiveness.

CORINNE FREDERICK SERIES

The first of a series of four Beethoven sonata recitals by Corinne Frederick, brilliant St. Louis pianist, was played to an appreciative audience on February 5, in the Crystal Room of the Coronado Hotel. During the series Mrs. Frederick is to play the first sixteen sonatas in their numerical order. Those given at the first concert were Nos. 1, 2 and 3, of op. 2. Having had the guidance of Artur Schnabel during several European sojourns, Mrs. Frederick gave interpretations that had the stamp of authenticity, while at the same time possessing individuality of her own rather than being a counterpart of a tutor. Her phrasing, tonal coloring and clarity of technic were but few of the fine characteristics of her playing, which was a valuable schooling for the amateur as well as a profitable evening for the serious-minded musician. O. C.

Melchior Presented with Wreath

When Lauritz Melchior celebrated his one hundredth performance of Tristan on February 14, singing the role on that occasion at the Metropolitan Opera House in New York, Edward Johnson prior to the performance presented the Danish tenor with a wreath accompanied by the following letter of appreciation:

"On behalf of the board of directors of the Metropolitan Opera Association, and on behalf of the management committee, and also of the staff, I wish to convey to you this souvenir, with our warmest and heartiest congratulations on this, your 100th performance of Tristan. I cannot say whether or not any previous 'heroic' tenor ever succeeded in making a century mark in this tremendous and magnificent role—nor can I foretell whether or not in the future some new 'Heldentenor' may arise to accomplish this remarkable feat—but I do know that this generation has been most fortunate in having had the occasion to hear a Tristan who possesses not only the vocal attainments and the 'physique du role,' but also that quality of emotion and understanding which is absolutely necessary for perfect rendition of this great lyric drama. Your 'fans,' whose name is legion, your colleagues and friends as well as the staff and the personnel of the Metropolitan Opera join in extending their best wishes that you will remain with us for many seasons to come, to enchant us by your wonderful interpretation of Tristan the Magnificent."

Mr. Melchior has the record of having sung Tristan under twenty-two conductors in sixteen different opera houses in Europe and North and South America.

Thibault to Be Heard

On March 13, at the Town Hall, Conrad Thibault, baritone of the "Showboat" program and other radio hours, gives his first New York recital.

Works by Elinor Remick Warren Heard Widely

Elinor Remick Warren is the composer of many songs and choral numbers used by well-known artists and choral organizations. Kirsten Flagstad sang White Horses of the Sea on her coast-to-coast tour of last fall and this was the closing number on her recent Carnegie Hall recital program. Florence Easton sang The Heart of a Rose February 11 at her Town Hall recital. Queena Mario sang Silent Noon and White Horses of the Sea at her New York recital. Grete Steuckgold gave a New York recital February 21 at which The Little Betrothed and a new song dedicated to Mme. Stueckgold was sung. The recent Steuckgold tour to the Pacific Coast included Warren's Down in the Glen which was used at all concerts and with Miss Warren as the accompanist.

The Symphonic Male Chorus of Milwaukee, Wis., is singing O Sleep at their February concert, and the women's Lyric Club of Santa Monica, Calif., sang a group of Warren choral numbers at their concert February 7. Lawrence Tibbett sang Sweetgrass Range this month over the Packard hour. He introduced this song to radio audiences on the same hour a year ago. Blythe Taylor Burns, soprano, presented a program of Warren songs February 8 at the Dominant Club of Los Angeles, with Miss Warren at the piano for the accompaniments and also playing a group of her own piano numbers including The Fountain and Frolic of the Elves. April 14, Miss Warren's choral work, The Harp Weaver, will be presented in Carnegie Hall, New York, by a women's chorus of one hundred and the New York Women's Symphony Orchestra, under the direction of the conductor, Antonia Brico.

Concert of New American Educational Music

At the invitation of the College of the City of New York and its music department, a concert of new educational music by American composers will be given at the auditorium of the School of Commerce of the City College (Lexington Avenue branch) on February 24, with Dr. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., presiding.

Olga Samaroff-Stokowski, Dr. Hanson, Lazare Saminsky and Deems Taylor will speak, and Aaron Copland, Isadore Freed, Roger Sessions and Bernard Wagenaar will play their own compositions. Nadia Reisenberg, Irene Jacobi, Harry Cumpson and Frank Sheridan are to play the piano pieces by Cowell, Hanson, Jacobi, Josten, Kramer, Moore, Saminsky, Shepherd, Taylor, Thompson and Whithorne.

Russell Ambruster to Give New York Recital

Russell Ambruster, a member of the NBC staff and a pupil of Edwin Hughes, will give a piano recital at The Barbizon, New York, on February 23, playing the Bach partita in C minor, the Keltic Sonata of MacDowell, and groups of compositions by Brahms and Scriabin.

Friedberg for Cincinnati

Carl Friedberg is to play the Brahms B flat concerto with the Cincinnati Symphony Orchestra under Eugene Goossens on April 3 and 4 in Cincinnati.

JOHN McCORMACK

Autrey & Kahle photo

CONCLUDES TOUR OF FORTY CONCERTS IN ENGLAND, SCOTLAND, IRELAND AND WALES

"Every note a jewel and every song a garland of melody." —*Western Mail, Cardiff, Wales, October* 21, 1935.

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Boston Peoples Orchestra Presents Novelties in Colorful Concert

Kodaly's Psalmus Hungaricus Sung by Chorus and Horace Johnson's Astarte Presented by Symphonic Forces under Sevitzky's Baton—Chamber Music Program in Cambridge Introduces Works of Malipiero, Ropartz and Finney

BOSTON.—The Peoples Symphony Orchestra presented an unusual program at its concert on February 9. The most important number on it was Kodaly's magnificent choral work, the Psalmus Hungaricus. Mr. Sevitzky is to be congratulated for bringing it forward, since it is infrequently given in this country. It was previously given here by the Handel and Haydn Society. Mr. Sevitzky conducted a highly dramatic performance, an interpretation which has its plausibility as far as oratorio is concerned. Kodaly's music is simple in many respects, but with dramatic contrasts between the chant of the soloist, the outbursts of the chorus and the instrumental accompaniment. Mr. Sevitzky's orchestra and chorus did remarkably good service in this work. The tenor, Howard Harrington, sang his part with sympathetic feeling.

The first performance in Boston was given of Horace Johnson's Astarte, a symphonic tone poem. Mr. Johnson's music is not inspired by the lady of Byron's Manfred (that poem which has so unaccountably stirred so many composers to write music), but from a poem by Helen Redington (Mrs. Horace Johnson). Mrs. Johnson's Astarte, in turn, must be the Phoenician moon goddess to whom Milton refers. The music was written after a Mediterranean tour by the composer, and it reflects the languor of those shores. Mr. Johnson has written opulent melodies, rhythms of Italian and French origin. The tone poem is descriptively colorful and was excellently presented. Mr. Johnson was present in the audience to acknowledge the applause.

The concert began with Bloch Concerto Grosso, in which William Frank played the piano obbligato. The performance was a vigorous one. The last number on the program was Rimsky-Korsakoff's Spanish Caprice. By common consent, the Peoples Symphony Orchestra has seldom sounded better than it did at this concert and it was conducted by Mr. Sevitzky with musicianly discernment of the highest kind.

Other Orchestral Events

The fourth concert of the Monday evening series by the Boston Symphony Orchestra was given on February 10. Mr. Koussevitzky conducted two preludes of Bach, well arranged for string orchestras by Riccardo Pick-Mangiagalli. Three Jewish Poems of Bloch, Sibelius' Pohjola's Daughter and the second symphony of Brahms. All the music has already been heard this season at other concerts by the Boston Symphony Orchestra.

Two interesting concerts were given on the night of February 11. The orchestra of the New England Conservatory of Music, conducted by Wallace Goodrich, presented a French program in Jordan Hall. The soloist on this occasion was Emma Boynet, who was heard earlier in the season with the Boston Symphony Orchestra. The program consisted of Widor's Overture to Conte d'Avril, Cesar Franck's Variations Symphoniques, d'Indy's symphony on a French mountain air and Alfred Kullmann's Poeme Concertante. The last named work was performed for the first time in Boston. It is not a rewarding piece of music, however. Its style is thick, imitative and over-ornamented. The d'Indy symphony, on the other hand, is beautiful and captivating music. It is a pity that the Germanic tradition in choosing symphonies prevents this splendid work from being heard more often. Mlle. Boynet played with admirable assurance and competence throughout the evening.

Chamber Program

In Cambridge at the same time a concert of chamber music was given in Agassiz Theatre. Henriette d'Estournelles de Constant, cellist, and Frederic Tillotson, pianist, played Malipiero's sonata for piano and cello and the first sonata by J. Guy Ropartz for the same combination. Mr. Tillotson and Norbert Lauga, violinist, also gave the first performance in Boston of a sonata for piano and violin by Ross Lee Finney, a professor at Smith College. Unfortunately, we arrived a moment too late and were consequently shut out for the whole of the Malipiero. Therefore we can only report of it as heard through closed doors, like Sam Weller who felt incapable of reporting what he saw of the goings on between Mrs. Bardell and Mr. Pickwick through a staircase and a deal door! Music often sounds tantalizing in this way, but it scarcely warrants one to indulge in serious criticism.

The Ropartz sonata is interesting harmonically and rhythmically. It was composed in 1904 and makes use of both 7 and 5 time. The music is possibly more interesting for study than in actual performance, but we were glad that Mme. de Constant and Mr. Tillotson gave us the chance of hearing it. Mme. de Constant slurred over a good many of the phrases; nor was her intonation faultless. The Finney sonata is a highly intellectual piece of musical workmanship and correspondingly lacking in natural spontaneity. In this case the music could be fairly set down as cerebral. The quickly changing rhythms in the first movement must be exceedingly difficult for the pianist, but Mr. Tillotson accomplished them with ease. Mr. Lauga also played well. The rest of the week has been quiet musically.

A. W. W.

FABIEN SEVITZKY,
conductor of the Peoples Symphony Orchestra of Boston, presented a program on February 9 at Jordan Hall which included Kodaly's Psalmus Hungaricus, Horace Johnson's symphonic tone poem, Astarte, the Bloch concerto grosso and Rimsky-Korsakoff's Spanish Caprice.

Metropolitan Opera Guild Members to Vote for Favorite Works

A service never before extended to a Metropolitan opera audience was announced by Mrs. August Belmont, chairman of the Metropolitan Opera Guild, in the form of an opera ballot, by which guild members may express their preferences as to the operatic repertoire.

"This vote," said Mrs. Belmont, "will be divided into four different sections. First, the individual will read the names of a minimum list of standard operas, from which he may designate the elimination of any five. Next he will study the names of operas which have been given from time to time at the Metropolitan which he will be asked to mark in order of preference. The same expression will be next applied to a group of possible revivals, and finally he will be asked to inscribe the names of one or two operas not appearing on any of the Guild lists, and which he particularly wishes to hear. The Guild is glad to report that this ballot enjoys the hearty cooperation of Mr. Edward Johnson, General Manager of the Metropolitan."

This announcement was made at the opening of the guild's exhibition of opera customs and costumes, past and present, which took place on February 4 in the Fifth Avenue Branch of the Grand Central Art Galleries.

At a meeting of the board of directors of the Metropolitan Opera Association, Inc., held on February 3, at which the directors present were Mrs. August Belmont, Mrs. Vincent Astor, Paul D. Cravath, Cornelius N. Bliss, Ernest Hutcheson, Frederic Potts Moore, John M. Perry and David Sarnoff, two resolutions were passed—one in recognition of the work done by Mrs. Belmont and her colleagues in organizing the Metropolitan Opera Guild, and another in appreciation of the interest in grand opera (and specifically in the Metropolitan) of the late Louis Eckstein, who died a few months ago.

Stell Andersen Hurt in Street Accident

Stell Andersen, pianist, was a victim of New York's icy streets recently, falling and breaking a rib and spraining her wrist. As a result she was compelled to cancel a recital tour through Texas, which has now been postponed until the spring.

Noted Soloists in Kansas City

Rosemarie Brancato, Joseph Szigeti and Claire Dux Heard with Philharmonic Orchestra — Krueger Wins Especial Success for Reading of Sibelius Symphony

KANSAS CITY, MO.—The symphony concerts on January 9-10 drew the largest patronage of the season with Rosemarie Brancato, radio, concert and operatic artist (and a former resident), the guest-soloist. Miss Brancato was recalled innumerable times. Her voice was particularly beautiful and her execution splendid in Meyerbeer's aria C'est bien l'air from L'Etoile du Nord and Sevillana (Massenet). And Il Re Pastore (Mozart) and Marias Wiegenlied (Reger) were capably managed. Brown Schoenheit and Hale Phares of the orchestra provided the flute obbligati for the Meyerbeer and Joseph Harding, concert master, furnished the violin obbligato for the Mozart.

A true musician, Miss Brancato's voice displays consistent growth and the texture is even lovelier than heretofore. Unavoidable illness prevented the soprano's appearance for the second concert, nevertheless, the orchestra, *sans* soloist or extra numbers, seldom has risen to greater splendor in coordination, tonal beauty and verve. The Scheherazade suite of Rimsky-Korsakoff was a masterpiece of varied striking coloring and Mr. Harding's violin soli were projected with admirable taste. The introductory opus, Schumann's overture, Manfred (op. 115), was given an eloquent exposition, relevant of the love, the dignity and the tragic struggle of Schumann, the individual. From the Vienna Woods (Strauss) and Polka and Fugue from Schwanda (Weinberger) completed the programs.

Szigeti Is Soloist

Joseph Szigeti, remarkable violin virtuoso, was the Philharmonic's guest-artist for the fifth subscription concerts on January 23-24. Approaching the great masterpiece of Brahms—the D major concerto *con amore* and humility, the Hungarian violinist surpassed any previous performance here in his illumined reading. The orchestra sustained him with one of its most sensitive accompaniments. The Egmont Overture (op. 84) opened each program and the second half held Wagner's The Flying Dutchman Overture and Siegfried Idyll and Francesca da Rimini (op. 32) (Tschaikowsky). Mr. Krueger's recreations were distinctive in each instance and this pair of concerts proved the most successful in their entirety.

One of the most fruitful efforts of Karl Krueger so far, was his superb recreation of the Sibelius first symphony at the sixth pair of Philharmonic concerts on February 5-6, the orchestra scoring its best performance. Mysticism, fascinating imagery and mystery, as well as elemental ruggedness were in his reading.

Claire Dux, inimitable Mozart interpreter, was the scintillating guest-artist, who after accepting the engagement, proffered her services for the benefit of the new orchestra. The international artist gave a flawless account of E Susanna non vien from The Marriage of Figaro and projected Strauss lieder and songs from Carpenter's Gitanjali suite with memorable finesse. There were many recalls for the diva. The remaining orchestral numbers were the opening overture Carneval (op. 92) (Dvorak), finale from suite (No. 6) (Bach-Wood), which came between the aria and songs, and the final opus First Roumanian Rhapsody (Enesco).

Mozart and Meyerbeer arias, German Lieder and English songs made up Nelson Eddy's initial program January 21. The applause of the capacity audience drew thirteen encores. Theodore Paxson, efficient accompanist and soloist aided much in the concert's success.

C. C. B.

Music Again to Be Prominent in 1936 San Diego Exposition

SAN DIEGO, CAL.—Music will be emphasized at the 1936 California Pacific International Exposition, which opened February 12 and continues through September 9. Outstanding in the musical entertainment schedule will be the five symphony orchestras that will be brought here for engagements of at least two weeks each in the Ford Bowl. These orchestras, from Los Angeles, San Francisco, Portland, Seattle and San Diego played during the 1935 season and their concerts were the important features of the period during which they appeared.

In addition to the orchestras, many other organizations will play engagements, both in the Ford Bowl and in the outdoor organ amphitheater. The latter will also be the scene of daily organ concerts of much interest.

Designation of an entire building, to be known as the Palace of Entertainment, as the center of musical entertainment, was announced this week and many orchestras, light opera companies and other musical organizations will be booked there. Musical events are being booked and scheduled so that there will be no over-lapping of programs and the visitor will be enabled to hear them all.

The United States army band from the Thirtieth Infantry, which is to be stationed at the exposition, will play daily in Plaza del Pacifico. Marine and navy bands also will play on many occasions during the exposition season and hundreds of organizations which have special days designated for them will bring their own bands and orchestras.—H. B.

Said of EUNICE NORTON:

"HERE AT LAST WE AGAIN RECOGNIZE A PERSONALITY AT THE PIANO WHICH ONE DOES NOT EXPERIENCE EVERY DAY IN SPITE OF THE MANY PIANISTS WE HAVE."

Zschorlich,
Berlin Deutsche Zeitung,
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METROPOLITAN OPERA

(*Continued from page* 5)

actment of Radames. His is one of the best impersonations of the warrior to be heard today. Lawrence Tibbett was the uniquely forceful and vocally distinguished protagonist of Amonasro, one of his finest operatic roles. Rose Bampton, who has been heard as Amneris in previous seasons, brought to the part a voice of much breadth and beauty, and showed that her stage impersonation has matured since she last appeared as Pharoah's daughter. Chase Baromeo, new this season as Ramfis, again presented a suave and well-sung version of the High Priest, in which the method of production was irreproachable, if the dramatic portrayal lacked the ultimate force and strength. Louis D'Angelo offered once more his well routined conception of the King. Thelma Votipka as the unseen Priestess sang with exceptional tonal security and exotic quality, and Giordano Paltrinieri was the Messenger. The chorus sang its important measures with the familiar beauty, and the pageantry of the performance moved with impressive richness. Ettore Panizza conducted superiorly, imparting a musical quality to even the most melodramatic moments of the score.

The ballet contributions were marked by the new *élan* and youthful spirit that has been a feature of this season's presentations.

Madam Butterfly, February 10

Another excellent performance of Puccini's Madam Butterfly took place at the Metropolitan Opera House on Monday evening. Repeating her poignant characterization in the name part was Susanne Fisher, a graceful and pathetic heroine. Richard Crooks was Lieutenant Pinkerton, singing with security and artistic distinction. A newcomer to the role of Sharpless was Julius Huehn, the recent stalwart recruit to the Metropolitan's baritone ranks. He gave the part a dignified portrayal and sang with fine tone. Irra Petina scored for able vocalization and effective acting as Suzuki. Others in the cast were Dorothea Flexer, Angelo Bada, Max Altglass, Louis D'Angelo, Mario Gili and George Cehanovsky. The conductor was Ettore Panizza. A large audience was present to applaud the protagonists with appropriate warmth.

Die Walküre, February 11 (Matinee)

The second performance in the afternoon Wagnerian Cycle brought Die Walküre in spectacularly fine presentation and peopled by a cast of brilliant artists. From beginning to end of the four-hour uncut production the huge audience was held by breathless intensity, and enthusiasm of ovational character was rained upon the singers and the conductor, Artur Bodanzky, when the curtains fell at each act.

It is doubtful whether a more glorious group of singing actors could be assembled by any other operatic organization than the list which included Kirsten Flagstad (Brünnhilde), Gertrude Kappel (Sieglinde), Karin Branzell (Fricka), Lauritz Melchior (Siegmund), Emanuel List (Hunding), Ludwig Hofmann (Wotan), and the Valkyries represented by Dorothee Manski, Charlotte Symons, Pearl Besuner, Ina Bourskaya, Irra Petina, Doris Doe, Thelma Votipka and Myrtle Leonard.

Kirsten Flagstad, in amazingly beautiful voice and with vivid personality, offered an inimitable characterization of Brünnhilde. Not only did she sing with eloquent purity, but by body and facial pantomime she made the Wagnerian heroine a woman of flesh and bone. Gertrude Kappel was the personification of the Sieglinde Wagner created. She sang with magnificent full tones always pitched accurately and molded with musicianly phrasing. Her make-up was unusually attractive and enhanced the youthful qualities so necessary for the proper projection of the forest goddess. Karin Branzell's Fricka was a portrait of impeccable histrionic skill in which her luscious voice was used with finesse of the highest kind.

Lauritz Melchior's Siegmund has grown in power and ease of expression. His pliant voice seems capable of every tonal color and shading. There was no strain on top tones, no shattered phrases, and every note was hit squarely in the middle. Mr. Melchior, an actor of the first rank on any operatic stage, played his role with youthful vitality. Ludwig Hofmann was a majestic Wotan and, especially during his scene in the second act with Brünnhilde and the finale of the third act, sang with full and rounded tone. Emanuel List was again the malignant Hunding, singing with resonance and accuracy. The Valkyries declaimed their music with vigor and excellent ensemble. Mr. Bodanzky conducted with rare discernment for the inherent beauties of the great score.

Carmen, February 12

The fifth performance of Carmen at the Metropolitan this season with Rosa Ponselle in the title role drew a capacity house. The cast was practically the same except for a new Don Jose. He was the new Belgian tenor, René Maison. The music is well suited to his voice, and he sang with a gusto and power of tone that found full appreciation. His top notes were ringing and effective, and he gave a good account of himself vocally.

As for Miss Ponselle, she gave the best performance she has yet done of the Bizet heroine. With each performance of the cigarette girl, the singer seems to make the part more her own. Vocally, she was in fine fettle and was warmly feted after her principal arias. Miss Ponselle gives much in the way of action to hold the interest at every moment she is on the stage. It is a colorful, vital portrayal, and the audience liked her. An ovation was its testimony.

Pinza's Escamillo is a familiar figure, and Queena Mario's Micaela had much appeal and vocal polish. Again Helen Olheim and Thelma Votipka blended their voices as an exceptionally effective Mercedes and Frasquita. Louis Hasselmans conducted.

Mignon, February 13

Mignon appeared on the roster for the second time this season. Ambroise Thomas, its composer, born in Alsace, then a German province, inherited or assimilated the German love of melody and waltz-rhythms; these, along with polka-like moments, sparkle throughout the work, which is now seventy years old. It undoubtedly gives the opera a foundation of brightness, echoing the romance by Goethe on which the score is founded. The cast of this production was similar to the earlier one, except that Charles Hackett sang Wilhelm in place of Richard Crooks, and earned deserved applause. He made a gallant cavalier of the romantic hero, producing *mezza-voce* effects as well as climaxes of notable effectiveness. Opposite him was Lucrezia Bori, ingratiatingly graceful as always, and singing with brilliance. Lothario, sung by Ezio Pinza, was pathetically sympathetic, acted with tenderness and realism, and achieving dramatic moments. The Philine of Josephine Antoine brought coloratura roulades of sparkling quality. Helen Olheim sang the sympathetic Frederic capably, with appropriate acting. The finale of Act 11, the ballet under Balanchine, and Conductor Hasselmans earned earnest applause, as did the other principal members of the cast, which included Angelo Bada, James Wolfe and Hubert Raidich.

Tristan and Isolde, February 14

Another presentation of one of the crowning achievements of the Metropolitan's season took place on Friday night. This was the mounting of Tristan and Isolde, with Kirsten Flagstad and Lauritz Melchior as the tragic lovers. The eminent pair again gave unforgettable portrayals, singing with superlative art and lending poignant life to the characters. Ludwig Hofmann was an impressive King Marke, and Eduard Habich an excellent Kurvenal. The Brangäne of Karin Branzell is the conception of an artist of deep musicianship and fine power. In the other parts were Arnold Gabor, Hans Clemens and James Wolfe. Artur Bodanzky presided over the orchestra. A keenly appreciative audience attended.

Il Trovatore, February 15 (Matinee)

Il Trovatore had its seasonal restoration to the Metropolitan's repertoire on Saturday afternoon, with Giovanni Martinelli as Manrico, one of his most familiar and praiseworthy characterizations. Elisabeth Rethberg was Leonora; Kathryn Meisle, Azucena; and Richard Bonelli, Count di Luna. All these principals gave memorable account of their roles. Mme. Rethberg sang the trying music of the melodrama's heroine with pure, well controlled tone and a wealth of feeling.

SARITA

will be presented in a program of Spanish dances at the Guild Theatre on February 23.

Miss Meisle, one of the most competent and artistic members of the American contingent of the Metropolitan, voiced the part of the revengeful gypsy with skill, force and tonal beauty. The apparently perennial vocal glories of Mr. Martinelli were in brilliant exposition on this occasion. Fresh, clear and ardent, the quality of his voice is unimpaired by his twenty-five years on the operatic stage. A high order of excellence of tone and style were displayed by Mr. Bonelli, who also contributed a fine histrionic performance. The cast was completed by Virgilio Lazzari (Ferrando), Thelma Votipka, Giordano Paltrinieri and Arnold Gabor. Gennaro Papi conducted.

Das Rheingold, February 15

Opening the extra Saturday night Wagnerian Ring cycle, Das Rheingold was performed before an audience of capacity size at the Metropolitan. The uninterrupted four scenes of the prelude to the tetralogy were listened to with deeply absorbed attention. The cast was the same which had sung the work on Thursday afternoon of the previous week, except that Doris Doe was heard as Erda, and Karl Riedel conducted in place of Mr. Bodanzky. The scenic features were colorfully managed, and the performance as a whole was of a dramatic quality to galvanize this introductory Ring opera into vital life. Miss Doe's Erda was forcefully sung in the one majestic scene of warning and prophecy, Weihe, Wotan, weihe. Her voice had large and dramatic accents and gave the requisite importance to this episode. René Maison was a particularly accomplished Loge, dominating the scenes in which he appeared. Nobility of vocal line characterized Gertrude Kappel's Fricka. Friedrich Schorr also voiced the music of Wotan with much dignity and suavity. Dorothee Manski contributed winsome appeal and poignancy to the part of Freia. Ludwig Hofmann as Fasolt and Emanuel List as Fafner were vocally outstanding among the pairs of giants heard here in recent seasons. Eduard Habich's Alberich was a creation of malevolence and brutal force. Marek Windheim's subtle and unctuous Mime was a rarely effective portrait. Hans Clemens as an excellent-voiced Froh, and Julius Huehn as a robust Donner completed the male contingent. The trying music of the three Rhinemaidens in the opening scene was voiced effectively by Editha Fleischer, Doris Doe and Irra Petina, whose swimming technic was also of heroic sort. The orchestral performance reflected much credit on Mr. Riedel. The audience, including an army of standees, gave the singers and conductor an ovation at the end of the work.

Achron-Karina Nuptials

Isidor Achron, pianist, and Lea Karina, soprano, were married recently in New York. Mr. and Mrs. Achron have taken residence at 45 West Eighty-first Street.

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ALEXANDER CORADO, BASSO CANTANTE, IS TODAY THE ONLY representative of an art which unfortunately is becoming rare—that of the true lieder singer. In his recital at Kimball Hall, Mr. Corado clearly convinced us that he has all the qualities possessed by the famous Dr. Ludwig Wullner, who was the ideal of a perfect interpreter of the lied. There are, perhaps many who sing German lieder with as fine a diction as this gifted Chicagoan but we have not heard from them in years. In the Schubert Erlkoenig Corado struck a note of the most intense emotionalism.

—Herman Devries, *Chicago American, Jan.* 6, 1936

ALEXANDER CORADO BENDS HIS VOICE SKILFULLY TO THE TASK of bringing out the last ounce of dramatic value in a song, and turned in an especially good performance of The Erl-King. His delineation of the part of the father had nobility and dignity in it.

—Edward Barry, *Chicago Tribune, Jan.* 6, 1936

ALEXANDER CORADO'S MEZZA-VOCE IS REMARKABLY FINE AND is capable of minute degrees of inflection, a respect in which I do not recall any singer worthy of vieing with him.

—Eugene Stinson, *Chicago Daily News, Jan.* 6, 1936

FIRST HONORS OF SUNDAY'S MUSICAL EVENTS, GO TO ALEXANDER Corado, bass-baritone, for his recital of German Lieder. His voice is sturdy, healthy, warm, and produced without hint of effort. This vocal mastery was expended first upon Brahms and Schubert, the latter represented by a reading of Der Erlkoenig, among other items, that reaffirmed accepted interpretative traditions with unquestionable authority. He wove the fine-spun magic of two gay pages by Wolf and added to the current repertoire three songs by the little known composer, Franz Philipp, that proved to be miniature masterpieces. Each word of the associated texts he projects not only with absolute clarity but also with the particular color of tone needed to define its emotional implications.

—Glenn Dillard Gunn, *Chicago Herald-Examiner, Jan.* 6, 1936

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"Effortless fluency, sense of proportion, fire and bravura."—*New York Times, January* 22, 1936.

"His qualities of sensitive musicianship, poetic feeling and polished interpretation were to the fore. He stirred his listeners."—*New York Evening Journal, January* 22, 1936.

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Despite Harsh Climatic Conditions, Warm Enthusiasm Is Manifested—Leading Events of Week Include Jooss Ballet, Gluck Opera Performance, Chicago Symphony and Woman's Orchestras, Nathan Milstein and Ruth Slenczynski

CHICAGO.—The most severe winter in years has been responsible for losses sustained by local managers, for concerts have been poorly attended due to the weather. This is regrettable, as under normal conditions packed houses would in all probability have attended the first appearance here of the Jooss European Ballet, the University of Chicago Opera Association's presentation of Iphigenia in Tauris, the violin recital of Nathan Milstein, the Woman's Symphony and the Chicago Symphony orchestra concerts, and Ruth Slenczynski's piano recital in Orchestra Hall.

JOOSS EUROPEAN BALLET

Harry Zelzer introduced the Jooss European Ballet to Chicago audiences in the Civic Opera House on February 8 and 9. This unique organization danced itself into the hearts of the ballet-minded by their remarkable performances of Ballade, The Big City, A Ball in Old Vienna and the Green Table.

IPHIGENIA IN TAURIS SUNG

The University of Chicago chorus and orchestra under the direction of Cecil Michener Smith joined in presenting Gluck's Iphigenia in Tauris, on February 7 and 8, and maintained a progressive tradition of three year's standing—that of producing seldom performed but deservedly distinguished and entertaining operas. One hundred and seventeen years had elapsed since the premiere in Paris on May 18, 1779, of Iphigenia in Tauris took place. The work was not given in its entirety then and this production is the first in America. Mary Ann Kaufman appeared in the title role. Paul Pence, baritone, was entrusted with the part of Orestes. Robert Long, tenor, was the Pylades. Other principals included Alice Mary Baenziger, contralto, singing Diana; Earle Wilkie, baritone, cast as Thoas; Paul Hume, the Scythian, and Dorothy Hartshorne, the priestess. The success of the performance was due in a large measure to Conductor Smith, who directed the orchestra and to Marian Van Tuyl, who devised the choreography and directed the dancers. Words of praise must also be set down for the excellent English diction of chorus and principals.

PERLA WOLCOTT'S SONG RECITAL

Perla Wolcott, soprano, made a successful debut in Kimball Hall on February 7. Her program comprised songs by Gluck, Campra, Mozart, Beethoven, Schubert, Hugo Wolf, Brahms, Marx, Erich Wolff, Ravel, Dunhill, Williams, Harmati, Coates and Golde.

NATHAN MILSTEIN HEARD

The more often we hear Nathan Milstein, the more are we impressed with his sincerity as an interpreter of the classic. For the beauty of the tone he draws from his violin, his impeccable technic and musical virtues have placed him high among the foremost virtuosos of the day. All these qualities plus a certain repose heretofore unnoticed were apparent in his performance of the Beethoven A minor sonata, Bach's G major sonata and Lalo's Symphonie Espagnole, which comprised the first group in his recital at Orchestra Hall, on February 9.

WOMAN'S SYMPHONY ORCHESTRA

Decidedly and regretfully the Woman's Symphony Orchestra has lost its hold with our public, for notwithstanding the bad weather a larger audience than the one essembled on February 9 in the Studebaker Theatre for its fourth concert should have been on hand to greet a symphonic group which in its ten years' existence has added lustre to our musical life. The program consisted of Haydn's D major symphony, the Wolf Italian Serenade, Dukas's The Sorcerer's Apprentice, Powell's Natchez on the Hill and Dvorak's Carnival Overture. Margaret Sweeney, harpist, was the soloist, playing the Ravel introduction and allegro.

SELMA KADERMAN IN PIANO LIST

Selma Kaderman, who must still be classified as a student, made her bow as a concert pianist in Kimball Hall on February 9. The best that can be said of this young recitalist is that she has been extremely well schooled, as disclosed by her lucid interpretation of the Arensky etude (opus 26, No. 13), the Respighi Notturno and the Stravinsky fourth etude (op. 7).

RUTH SLENCZYNSKI DELIGHTS

Several years ago on a blizzard Sunday there appeared in Orchestra Hall a youngster by the name of Ruth Slenczynski, who literally enchanted Chicago through her uncanny interpretative gifts and astonishing mastery of the keyboard. Ruth has now reached the age of eleven and, though she still ranks among the prodigies, she may now be classified also as a pianist of the first order. Our personal opinion may not change the ideas of those who prepared her program, but we cannot resist protesting the listing of such colossal works as the Bach-Busoni D minor chaconne and the Beethoven Waldstein sonata. True, the young artist played both admirably as to technic, but a child of eleven cannot be expected to have the mentality of a mature artist. Though we admired the prowess of this little mistress of the keyboard, we felt for her, as she jumped up and down on the piano bench throughout the Bach-Busoni Chaconne in order to add weight in dynamic passages. Little Ruth is a phenomenon with technic that is absolute, masterly readings and a tone that must be the envy of many far older performers of the standard among musical instruments. Her unequivocal success showed unmistakably the keen pleasure the audience derived from her brilliant performance.

LAKE VIEW MUSICAL SOCIETY

The program for the February 10 concert of the Lake View Musical Society, Cora Willis Ware, president, in the Crystal Ballroom of the Blackstone Hotel, was arranged by Millicent Chapman Cooke and presented by Grace Desmond Holland and Florence Henline, pianists; Irene Stolofsky, violinist, and Sylvia Lubi, soprano.

SYMPHONY CONCERTS

Frederick Stock conducted the Chicago Symphony after a three weeks' vacation in the Southwest at the Tuesday program on February 11 and again at the Thursday-Friday concerts of February 13 and 14. At the Tuesday concert Rudolf Serkin, Bohemian pianist, made his first Chicago appearance in the Beethoven "Emperor" concerto. The purely orchestral portion of the program included Liszt's symphonic poem, Orpheus; Mozart's G minor symphony and the Strauss tone poem, Death and Transfiguration. The latter was programmed as Conductor Stock's tribute to the memory of his old friend and one of the most loyal supporters the Chicago Symphony has known, John J. Glessner.

For the Thursday-Friday concerts Dr. Stock selected as soloist Gitta Gradova, Chicago pianist, who spent last season on a concert tour abroad and has returned here with new laurels. She was heard in the Moszkowski Concerto in E major. The program also contained the Brahms Tragic overture, and Beethoven's Eroica symphony, the latter played in memory of John J. Glessner, who was one of the original guarantors of the orchestra, as well as a box subscriber for all the concerts during the orchestra's forty-five years.

SERGEI TARNOWSKY'S UNIQUE SERIES

Sergei Tarnowsky is presenting his students in fourteen piano recitals dedicated to music of various nations at De Paul University school of music. The first of the series on February 12, was composed entirely of Russian music.

Six of Mr. Tarnowsky's advanced students divided the honors of the evening in compositions by Tschaikowsky, Glazounoff, Rachmaninoff, Medtner, Liapounow, Prokofieff and Tscherepnine. Adabell Gross, Natalie Rudeis, Samuel Sorin, Mae Yampolski, Rose Goldberg, and Dilworth Simmons are pianists of unusual talent and ability. To single out one student would be an injustice to the others, and they are all collectively congratulated for the efficience of their work which speaks volumes for the training received under the guidance of one of the teachers of the famed Russian pianist, Horowitz. Each student heard on this occasion might well be presented in a public recital before the close of the present season, as each has something in particular to display in pianistic equipment as well as interpretative gifts. The second recital in the series, dedicated to German music, will take place under the same auspices on February 26.

MRS. HERMAN DEVRIES' PUPILS IN DEMAND

This office should really apologize to Mrs. Herman Devries for permitting the weekly happenings in her studios in the Congress Hotel to remain unnoticed in these columns. To repair the inexcusable neglect we promptly mention the fact that scenes from the operas, Haensel and Gretel and Charles Lecoq's Madame Angot were beautifully sung and acted by Jeanne Rice and Helen Margolin as the feature of the yearly guest afternoon of the Sara Greenebaum Lodge 16 in the Sherry Hotel ballroom on February 17. Misses Rice and Margolin, both professional students of Mrs. Devries, have made a specialty of costume recitals and have appeared before many clubs during the present season and now contemplate exploiting their interesting program in colleges and clubs in neighboring cities.

ANNA GROFF-BRYANT STUDIO NEWS

Glenn Bennett, tenor, has appeared as soloist at the Union Church of Hinsdale for the past month. He presented a group of songs at the Chicago Artists Association on February 18, and is scheduled to appear as tenor soloist with the Apollo Musical Club on March 3 in Handel's Israel in Egypt.

Laura Howardsen, lyric coloratura soprano, and her brother, Eugene Howardsen, tenor, who are appearing with increasing popularity at the clubs in and around Chicago, sang a group of duos at the Chicago Artists Association program on February 18. Mr. Howardsen also acts as accompanist.

HANNA BUTLER PUPILS SING

Thelma Jensen, soprano, a pupil of Hanna Butler, gave the Sunday evening musicale at the Hotel Windermere on January 26. Operatic arias as well as songs were sung with taste, discretion and admirable diction and Miss Jensen's brilliant voice rang out clear and true throughout the program. A beautiful song, Ricordo D'Hawaii by Fausto Magnani, made a direct appeal and won hearty applause.

Ruth Loftus, another Butler student, sang for the Lake View Musical Society on January 27, at the Three Arts Club, and on January 29 for the Winnetka Drama Circle.

CHICAGO MUSICAL COLLEGE EVENTS

Looked forward to with a great amount of interest and enthusiasm is the mid-winter recital held in the reception room of the Chicago Musical College. The evening of January 31 was devoted to a musical program, refreshments and dancing which was enjoyed by the students drawn together from various parts of the United States and foreign countries as well. The program arranged by Louise Helstrom Crum, Dean of Women, presented Bessie Brown, contralto, Phoenix, Ariz., student of Nelli Gardini; Melba Smith, accompanist, Jackson, Miss., student of Mollie Margolies; David Campbell, pianist, Honolulu, Hawaii, student of Silvio Scionti; and the Fischel String Ensemble consisting of Grace Chapman, violinist, Chagrin Falls, O.; John Biskar, violinist, Maquato, Ill.; Ellsworth Stryker, viola, Phoneix, Ariz., and Robert Smith, cellist, Oregon, Ill. Guests of honor for the evening were Nelli Gardini and Mollie Margolies of the Collegiate faculty.

The regular Saturday afternoon junior department program of February 8 had as its guest soloists Brina Nelson and Charlotte Chambers, from the studios of Rudolph

(Continued on page 29)

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NEW YORK CONCERTS

FEBRUARY 10

Judith Sidorsky The holder of a Naumburg Foundation Award, Judith Sidorsky, pianist, made her New York debut on Monday afternoon at Town Hall. Miss Sidorsky, a protégé of Olga Samaroff, is an artist of firm and well-grounded musicianship and the qualities of her art are expressed straightforwardly and without affectation. She has considerable to offer in every phase of pianism, being an excellent technician, supple of wrist and fleet in execution; and an interpreter who respects tradition and yet tempers her adherence to accepted methods of expression with individuality and imagination. Her youth and as yet not fully developed sense of style are apparent, but there is no gaucherie in her manner of presenting a composition—rather, one would say, there is evident in her playing a strong and beautiful musical nature approaching vigorous maturity. Beginning with the Bach Aria variata alla maniera Italiana, she continued with the Bach-Bauer D major toccata. She was at her best in these numbers, authoritative and in full possession of her tonal resources. The Schumann Carneval displayed her gifts in a more lyric phase. The novelty of the afternoon was a group of arrangements by Denis Breen of four airs of Turlough O'Carolan, Irish minstrel who lived in the late seventeenth and early eighteenth centuries. These pieces consisted of Princess Royal, Concerto, Nancy McDermott and Planksty O'Donnell, a finely melodious assortment, full of shifting moods and excellent examples of the Irish idiom. It was probably their first performance here. Miss Sidorsky's audience revealed keen appreciation of her talents, applauding her vigorously.

Beethoven Association One of the best programs it has devised, was given on this evening by the Beethoven Association at Town Hall. A large audience responded with continuous warmth.

Mishel Piastro and Frank Sheridan opened proceedings with Richard Strauss' sonata for violin and piano. Mr. Sheridan was at the keyboard also for Beethoven's cello and piano sonata (op. 102, No. 2) and Locatelli's D major sonata in the same form, Emanuel Feuermann playing the stringed instrument. Lauritz Melchior sang two groups, one Scandinavian, and the other German—Schubert's Der Doppelgänger and Der Atlas, Strauss' Heimliche Aufforderung and Caecilie, and Wagner's Träume. Ignace Strassfogel served as the piano accompanist for the Melchior contributions.

It was a delight to hear again the melodious sonata by Strauss, and performed with so much musical potency and spirit. The ensemble in the cello-piano works also gave keen joy, what with the offering of finely-balanced tone and unity of purpose and execution.

Melchior registered strongly with his eloquence of interpretation and splendid diction, and surprised everyone by adapting his inherently powerful voice beautifully to the moods and shadings of the Lieder art.

Norma Krueger A young pianist from Atchison, Kansas, Norma Krueger, made her initial appearance before a New York audience on Monday evening at the Barbizon-Plaza Hotel. Miss Krueger, a sister of Karl Krueger, who is conductor of the Kansas City Philharmonic Orchestra, has studied in both the United States and Europe and is at present an artist-pupil of Ernesto Berúmen. For her program she chose an all-Brahms list which held the variations on a theme by Schumann (op. 9), the ballade in G minor (No. 3, op. 118), three intermezzi (A major, B flat major and E major), a cappriccio in D minor (op. 116, No. 7) and the sonata in F minor (op. 5).

This young musician possesses an enviable store of technic which she employs judiciously and with excellent taste. Her deference to Brahms was readily seen in her carefully considered interpretation of the variations and her finely molded conception of the intermezzi. The fact that the offerings were entirely devoted to the one composer might, with a less adept recitalist, have left the audience in want of variety, but so vital and full of meaning was the playing of Miss Krueger that nothing was left to be desired. The hall was well filled with music-lovers who were liberal with applause.

FEBRUARY 11

Myra Hess Bach's C minor fantasia and partita (No. 1) in B flat; Beethoven's sonata (opus 31, No. 2); Schumann's five Albumblätter (opus 99); Brahms' variations on a theme by Handel.

The foregoing music and—Myra Hess. The occasion—her matinee recital at Town Hall. Attendance—capacity. Response—continuous enthusiasm and a long order of recalls and encores.

All the long established mastery of Myra Hess was in evidence. Her analytical insight and sure sense of style; musicianship colored with imagination; emotional appeal of the most refined kind; lovely touch and tone; speed, accuracy, and power in technic. It was an afternoon of high delight, climaxed with an irresistibly eloquent and brilliant performance of the great "Handel Variations" by Brahms.

Women's Symphony Orchestra Antonia Brico and her orchestra of women gave its fourth evening concert of the season at Carnegie Hall. The program was Beethoven's Fidelio overture, Mendelssohn's violin concerto, Ernest Bloch's Concerto Grosso for strings and Glazounoff's symphonic poem, Stenka Razine.

Miss Brico has trained the organization to an impressive degree of effectiveness, and the playing showed splendid results in tone-production and the conquering of technical difficulties. Really fine string quality came to hearing in the Bloch music, while virtuoso traits were in the delivery of the picturesque Russian pages.

Miss Brico was at home in the interpretative styles of the various masters, and with her aides, furnished sure orchestral support for the soloist of the evening.

He was Toscha Seidel, in a warmly felt, polished, and scintillating reading of the Mendelssohn violin concerto. He played with unflagging enthusiasm and an especially affecting tone. The old composition glowed vitally and had no suggestion of routine as done by Seidel. He stirred his listeners strongly and won resounding acclaim.

Queena Mario The first New York recital of Queena Mario, American soprano, whose appearances in lyric and coloratura roles at the Metropolitan have won grateful hearings in recent years, and who is known on other operatic stages of the land, was made before a large audience at Town Hall on Tuesday evening. Miss Mario's vocal skill, formed under the tutelage of Sembrich and Oscar Saenger, is familiar to operatic devotees. Added to a voice of clarity, range and individual timbre, she brings interpretative intelligence and personal charm which serve her as well in a song recital as in the impersonation of operatic roles.

Her program was one of wide range and included many works out of the usual run, selected with excellent taste and the proper contrast. She began her recital with two airs from the classic repertoire. Handel's S'ei non mi vuole amar from Tamerlano and Bach's Patron, das macht der Wind, from Phoebus and Pan. These served to show her lyric voice to good advantage, while the taxing florid ornaments were surmounted with dependable technic. A German group included hearings of works by Schubert, Korngold, Grieg and Strauss, which enlisted a deeper interpretative note and brought into play her well developed sense of emotional expression. Particularly in such arch numbers as Schubert's Die Männer sind mechant, her delivery was of notable appeal, and the Korngold Ständchen had a publication of delightful quality.

Lingual versatility, which marked the entire program, was exhibited particularly when Miss Mario sang three numbers in Russian, by Tschaikowsky, Rachmaninoff and Medtner. Werner Josten's flowing and melodious setting of Guarda, che bianca luna was so well sung that it was encored. The last section of the program, in French and English, included songs by Duparc, Debussy, Moret, Lawson, and Elinor Remick Warren, the last-named's White Horses of the Sea concluding the printed list, and in this there was a fine display of *bravura* singing. There were a number of encores. Throughout, the response of the audience was notably warm. Celius Dougherty was the able accompanist.

CARMELA PONSELLE

continues to broadcast for the Broadway Varieties Hour over WABC until March. Then she will tour the Deluxe Motion Picture Theaters in Hartford, Boston, Chicago, Philadelphia, Cleveland and Detroit. Miss Ponselle was heard on the Hammerstein Hour February 10. (Photo by De Mirjian Studios.)

Elvin Schmitt The appearance of Elvin Schmitt, pianist, was greeted by a large crowd on Tuesday night at Steinway Concert Hall. The program contained much to appeal to music-lovers and listed a Bach prelude and fugue in C sharp major, Beethoven's rondo (No. 2, op. 51), Brahms' capriccio (No. 1, op. 76), and rhapsodie in E flat major, a Chopin sonata in B flat minor (op. 35), followed by three etudes by the same composer, and a group of short subjects by Griffes, Gabrilowitsch, Liszt and Schubert-Liszt.

Mr. Schmitt is a young musician whose approach to his instrument suggests a genuine love of his art. His undisguised enthusiasm for his task was revealed in the vitality and volume of the tone which he produced in his reading of Bach, Beethoven and Brahms. However, a flashing technic and powerful touch do not name all of Mr. Schmitt's musical assets, for he is also possessor of a sense of restraint and a thorough control of his technical equipment. Too many young recitalists seem to be overawed by scores of the masters and in an attempt to attain perfection lose much of a composition's meaning and intent in an excessive concentration on execution. Mr. Schmitt, on the contrary, played convincingly and with a certainty and assurance peculiar to those performers who have intimate understanding of their material, its content and significance. The Brahms rhapsodie evoked much approbation from his listeners and the Chopin sonata, with its Funeral March movement, was a prominent feature. The audience was generous with applause.

Bernard Gabriel One of the most active of this season's pianists, Bernard Gabriel, was presented in recital at the Barbizon Hotel on Tuesday night. Mr. Gabriel chose for his program, which was of generous proportions, items of Bach, Purcell, Lully, Padre Antonio Soler, Mateo Albéniz, Mozart, Beethoven, Schubert, Chopin, Reger, Satie, Ibert, Debussy, de Falla and a composition of his own, Burlesque.

Playing with his customary polished technic and keen musical insight, Mr. Gabriel furnished a highly entertaining evening. He is a musician gifted with the power to expose a piece of music with clarity of theme and lucid analysis of mood, while plumbing it to its very depths for tonal beauty. The versatility of Mr. Gabriel becomes known when one hears his reverent expression of Bach, the fervor with which he endows his Chopin offerings and the poignancy which characterizes his interpretations of Debussy and de Falla. The Gabriel Burlesque stood out as an item of interesting pattern, rather ironic in content with an effective scoring designed to attract and hold attention. Also notable on the printed list was Satie's Two Gnossiennes, which under Mr. Gabriel's treatment created an exquisite interval of enjoyment

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for his listeners. Outbursts of sincere applause followed each presentation and at the end of the performance encores were in demand.

FEBRUARY 12

Mischa Meller Another new artist was introduced to New York on Wednesday afternoon when Mischa Meller gave a piano recital at Town Hall. In a list of numbers embracing two choral preludes of Bach-Busoni, six sonatas by Domenico Scarlatti, the Beethoven sonata, (op. 13), Chopin pieces and the Brahms sonata in C (op. 1), the young player showed himself endowed with fluent technic and a power of lyric expression that distinguish him among his companion debutantes of the season. Intelligent in his conception and approach throughout the afternoon, Mr. Meller was undoubtedly at his best in the Scarlatti and Chopin groups. In these, his singing tone and neat and able delineation of dynamics were most pleasingly revealed. However, he garnered full measure of applause after his presentation of the Beethoven work, and similarly received evidence of his audience's appreciation after the Brahms offering. Plainly, his hearers enjoyed every moment of Mr. Meller's program.

Artur Schnabel The fifth Beethoven sonata recital in the series of seven given weekly by Artur Schnabel had the usual large attendance, in Carnegie Hall on Wednesday evening. The program on this occasion included four of the master's sonatas, as follows: E flat major, op. 7; C sharp minor (Moonlight), op. 27, No. 2; G major, op. 14, No. 2, and B flat major, op. 106. As usual, contrasting the earlier and later Beethoven compositions, Schnabel showed his wide range of interpretive ability in passing from the virtuosic measures of op. 7 to the intense restraint of the celebrated opening movement and the later majestic proclamations of the C sharp minor sonata. The latter composition was played with searching tonal appeal and grave evocation of mood.

After the intermission, the pianist gave another of his brilliant exegeses to the G major, which revealed fully the genius of the composer in its contrasted movements of gaiety and lovely *contabile* playing. The formidable later sonata in B flat major had a powerful reading, one which impressed by its dramatic conception. The difficulties of the Hammerklavier are such as almost to defy convincing interpretation, but Schnabel realized its pages (particularly in the poignant slow movement) in such a way as to stamp him one of the major figures of the contemporary keyboard pantheon. Throughout the recital there was the usual tense absorption in the performances, with many members of the audience engaged in reading the music from scores. The applause was marked by gratifying enthusiasm, and the artist was repeatedly recalled to the stage.

Ruth Breton The evening of Lincoln's Birthday marked the return to the New York concert platform, after an absence of five years, of Ruth Breton, a dignified and always musicianly interpreter whose presence has been missed by local audiences. Her re-appearance was the signal for a gathering of numerous music-lovers in Town Hall, and Miss Breton was greeted with warm enthusiasm.

The music selected for the occasion included the Bach concerto in E, Schubert's fantasie in C (op. 159), the Sibelius concerto in D minor, the Wieniawski Scherzo Tarantelle and items by Geminiani, Leclair and Lili Boulanger. She had the musicianly collaboration at the piano of Ernst Victor Wolff, who supplemented her admirably.

Miss Breton brought to the interpretation of her chosen numbers the familiar virtues of clean bowing and meticulous tone production that audiences expect from her. The generous musical resources which are hers were taxed without stint. There are few who can match Miss Breton as a molder of melodic line and manipulator of delicate nuances. She also can call up fascinating play of lights and shadings and a tonal kaleidoscope of tints. Perhaps the outstanding achievement of the evening was the Sibelius concerto, in which this eminent artist was heard at the top of her powers, vigorous and sure and endowed with mellifluent tone. Ardent clapping punctuated her entire recital.

FEBRUARY 13

Haarlem Philharmonic Society The February musicale of the Haarlem Philharmonic Society, held on Thursday morning in the grand ball room of the Waldorf-Astoria, presented Kirsten Flagstad and Emanuel Feuermann before a throng which filled every seat in the ballroom and boxes. Such enthusiastic appreciation prevailed that the artists would have doubled the printed list of numbers if they had acceded fully to the applause. As it was, the concert was lengthened considerably by encores.

So much erudite comment has been forthcoming in praise of the soprano and cellist heard on this occasion that the usual run of critical adjectives has been pretty well depleted in the cause of each. Of Mme. Flagstad, at the risk of being trite, one records that her singing was a glorious expression of the vocal art. During her presentation of Leise, leise from Weber's Der Freischütz, and later for two excerpts from Tannhäuser, one could have heard the proverbial pin drop, so intent was the audience. She matched her operatic offerings with a song group by Bäcker Grondahl, Harum, Schumann, Schubert and Michael Head and Ernest Charles, the last two sung in English with excellent and clear diction. She was accompanied by Edwin McArthur, who furnished a piano background of finesse.

Mr. Feuermann displayed his consummate skill and expressive powers in an andante by Bach, a sonata by Locatelli, Baal Schem (Bloch), Serenata Napoletana (Sgambati) and the Spinnlied of Popper. His reward for his beautiful playing was a storm of plaudits which recalled him many times for bows and encores. His musicianly keyboard assistant was Wolfgang Rebner.

Philharmonic Orchestra Arturo Toscanini, on the eve of the announcement of his forthcoming retirement from the musical directorship of the New York Philharmonic Orchestra, conducted the organization in a program of vivid contrasts. First performances by the society were given to the concerto grosso, subtitled Winter, from Vivaldi's The Four Seasons, in an edition by Molinari, and to Roussel's fourth symphony. The program further included Sibelius' Swan of Tuonela, Dvorak's Slavonic Dance in D major (No. 6), and the Ravel transcription for orchestra of Moussorgsky's Pictures at an Exhibition.

The Vivaldi concerto grosso was revealed as an authentic masterpiece of wit, ingenuity and charm, and in addition as a vivid programmatic depiction of the various joys and chilly blasts of the cold season. It was superbly played, with the tonal beauty and finish of detail which Toscanini brings to antique music of this type. Roussel's symphony, introduced here earlier in the season by Koussevitzky with the Boston Orchestra, again impressed by its craftsmanship and won particular response for the beautiful performance of its wistful *adagio* movement. The idiom is somewhat polytonal, the content not deeply moving or profound in utterance, but the composer's fastidious and high-minded concern with pure musical forms and development mark him as one of the moderns who are deserving of respect for their sincerity.

Toscanini had his wonted success with the mystical measures of Sibelius' lovely tone-poem. The Dvorak work is melodious and lilting, but also seems somewhat obvious to present-days ears. One of the greatest triumphs of the concert was the remarkably brilliant reading of the Ravel-Moussorgsky descriptive suite, which had an interpretation of such glowing color, piquant contrast and realistic truth, that the audience rose at the end and gave a long and affectionate ovation to the renowned leader.

FEBRUARY 14

Boston Symphony Orchestra Serge Koussevitzky presented for New York patrons of the Boston Symphony Orchestra at this concert in Carnegia Hall a program which listed the Walter Piston concert for orchestra, Three Jewish Poems by Ernest Bloch, Sibelius' Pohjola's Daughter and the second Brahms symphony in D major.

Walter Piston's concerto, in the style of the eighteenth century, is a modernistic opus of sound craftsmanship scored with exemplary taste and refinement. The music is scholarly, the themes are developed and woven in a contrapuntal manner that shows workmanship of the highest skill, though it has no depth of feeling and does not picture any mood that arouses emotional interest. Mr. Piston is the head of the music faculty of Harward University and this concerto was first performed in Boston during the spring of 1934. It was done with finesse by the orchestra.

Ernest Bloch's Three Jewish Poems, subtitled Dance, Rite and Funeral Procession, have not been played in New York for ten years. This is to be regretted for they are exquisitely written sketches, full of exotic orchestral colors adeptly handled. These were also conducted eloquently by Dr. Koussevitzky.

The Sibelius composition Pohjola's Daughter is morose, unhappy music unevenly developed. The orchestration often shows bad balance between the string choirs and the brasses. Certainly it is not a work that shows Sibelius at his best as a composer.

The concert finished with a reading of the Brahms symphony that was rather phlegmatic. The first movement was taken at too fast a tempo. The orchestra and Dr. Koussevitzky were applauded cordially by the audience and Mr. Piston bowed acknowledgment for the reception his composition received.

FEBRUARY 15

Boston Symphony Orchestra For the matinee concert on Saturday, Serge Koussevitzky offered a well contrasted program of familiar music with the Boston Symphony Orchestra in Carnegic Hall. Two preludes by Bach arranged for orchestra by Pick-Mangiagalli proved superior to many orchestrations of the sort heard, for they respected the spirit of the composer and did not add disturbing scoring effects. The string choirs of the Boston orchestra excelled in their verveful and virtuosic performance of these contrasted *adagio* and *vivace* movements. Beethoven's Pastoral Symphony received a mellow and ingratiatingly tuneful performance, one which strikingly captured the folk-like quality and sprightly imitative effects of this music, and its truly Germanic *Gemütlichkeit*. After the intermission, Mr. Koussevitzky restored Paul Dukas' La Péri, a danced poem which was offered in New York by Pavlowa and which holds an esteemed place as a symphonic number with the French public. The idiom is somewhat derivative, representing the post-war period, and consequently seems a trifle dated, but the fine craftsmanship and scoring of this dissonantal but delicately descriptive music retains its charm. The orchestra performed this work and Strauss' Till Eulenspiegel, which concluded the concert, with tonal opulence, technical perfection and spirit, under the expert guidance of its renowned conductor. There were many recalls for Dr. Koussevitzky, and the men of the orchestra were called to their feet after the playing of the Beethoven work.

Egon Petri One of the most impressive pianists of the day, Egon Petri, gave a recital on Saturday afternoon in Town Hall before a crowded house. Mr. Petri set forth his gifts in a program comprising the Mozart sonata in B flat, the Bach "Goldberg" variations (concert edition by Busoni), the Liszt sonata in B minor (in one movement) and, in the final group, Deux Contes, op. 20, by Medtner, Fantasia sopra "Carmen" by Busoni, and Toccata (Prokofieff).

The most monumental score of the afternoon's assortment was of course the Bach variations, which, in their pristine form, unshorn of repetitions, take so long a time to perform that many pianists fight shy of them. Mr. Petri omitted some of the variations, an action which perhaps might offend a purist as detracting from the unity of the score. However, to this listener the curtailment seemed to take in no way from the artistic entity, but to deliver the principal content of the composition, its variant beauties and changing contrapuntal garbs and to avoid any touch of weariness on the part of the listeners.

As a Mozart expositor, Mr. Petri's refinement and sense of style, singing tone and skill as a projector of melody place him in foremost ranks of interpreters of this composer. As for the Liszt sonata, dealing here with less grateful material—for the work is hardly on a par with the best tonal expression of Liszt—Mr. Petri yet contrived to give depth and life as well as superficial brilliance to the music.

The audience applauded zealously for every offering on Mr. Petri's list.

(*Continued on page* 25)

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NEW YORK FEBRUARY 22, 1936 No. 2887

Nowadays one hears mostly the roaring of blasts and icy storms. A timely period for some enterprising impresario to resurrect The Snow Maiden.

—o—

Mussolini has decided, according to recent reports from Europe, not to prohibit import of operatic works from sanctionist countries. Il Duce would have been strictly logical in banning La Juive, as this opera needs a large cauldron of oil for its finale.

—o—

The Cadman Protest

An open letter from Charles Wakefield Cadman, which has been released by him for publication in all American and Canadian papers, is the following:

San Diego, Calif., February, 1936.

To the Musical Courier:

A clipping from a New York newspaper reached me recently wherein it was announced that I was a member of the music committee whose duty it is to choose American music for the forthcoming Olympic Games Festival in Germany.

If I gave my consent to serve on such a committee, it was before I learned definitely and specifically of the attitude of Herr Hitler in regard to the persecution of racial and religious groups, and the suppression of civil liberties.

I have asked that my name not be used in any way in connection with the music committee, and by this action I am not reflecting on the personal ideas of my American colleagues who may still be on the music committee, but merely voicing my own personal convictions in the matter, these convictions being that I cannot conscientiously believe it to be to America's advantage to participate in the Olympic Games, if they are held in Nazi Germany.

As a descendant of a patriot in the army of George Washington, and as an American believing in the utmost freedom of speech and of full religious and civil liberty and racial tolerance, I feel I must be firm in this decision.

Sincerely yours,
(signed) CHARLES WAKEFIELD CADMAN.

Mr. Cadman is a man of strong convictions, and never has showed hesitancy in expressing them.

His views regarding American participation in the current Olympic Games are shared by a number of our citizens; on the other hand, many of them feel that the appearance in Germany of a band of free Americans dedicated to belief in fair play, might be conducive to restoring that spirit in a land where it has been clouded by racial and religious passions.

Germany does not take kindly to outside criticism, but will nevertheless not be saved from it, especially in lands where individuals enjoy the blessed privilege of free speech.

It is difficult for any nation to quite understand any other. For instance, a great many German individuals find it difficult to reconcile American ideals of civil liberty and racial tolerance with our treatment of the colored population.

Mr. Cadman and his objections find themselves in good company, what with the numerous other well known musicians who have publicly expressed protests similar to his own.

It can only be hoped that time may bring amelioration or even cessation of the narrow hatreds which periodically spring up in sections of our inscrutable human race.

Even within musical circles there have been wide manifestations of injustice and worse, and sometimes based on no more solid reason than differences in taste.

Mr. Cadman deserves credit for his liberal outlook and courage, which will probably bring him some approval here and much condemnation in Germany.

As a fundamental proposition, he is right in his abhorrence of any form of oppression and cruelty exercised by one class of human beings upon any other.

—o—

Toscanini's Resignation

Toscanini's decision to give up his association with the New York Philharmonic-Symphony Orchestra at the end of this season is a grievous loss. The deepest regret will be felt not only by all those who are able to attend the Philharmonic Orchestra concerts during the season, but the many thousands who have listened to the broadcasts of this inimitable conductor. One can not do otherwise than grant the justice of his feeling that a permanent conductorship of an orchestra has become too great a burden at his age. Nevertheless, it was hoped that he might be induced to lead a limited number of concerts in New York next season. The formal announcement of his resignation comes as a great blow, although the public had been prepared for it by widespread reports that he was contemplating retirement from his arduous American schedule.

What the departure of this musical giant who has dominated New York's orchestral sphere for more than a decade will mean, not only to the management of the Philharmonic Society but also to the public, will become apparent as an attempt is made to fill the gap in succeeding years. There are, to be sure, many excellent conductors eligible to share his mantle, but memories of the magnetic personal qualities, the tonal splendor and meticulous perfection of his conducting will be difficult to efface.

The consolation remains that New York will be able to enjoy these matchless gifts during the remainder of the present season, which extends to April 26. It is especially fitting that March 25, which marks the sixty-ninth birthday anniversary of the *maestro*, and on which he will lead the annual concert for the benefit of the orchestra's pension fund, should be marked with especial tributes to one of the most potent personalities that has enriched American music annals, and thereby has set a standard for imitation by the entire orchestral world.

—o—

The ABC of Radio Singing

Vocal teachers who aspire to train singers for the radio will no doubt be interested in the list of "primary requirements" for that form of endeavor recently issued by André Kostelanetz, conductor of the Chesterfield series. This leader, having presided over "hours" in which the soloists included Lily Pons, Rosa Ponselle, Grete Stueckgold, Lucrezia Bori, Nino Martini and Richard Bonelli, has obviously been in a position to assay the gifts that roused the warmest response from unseen audiences. He boils them down to five, which he declares that the outstanding radio singer of today must possess: a vivid "vocal personality"; a wide range of tone color in the voice; an individual style of singing; a voice devoid of all tremolo; and, for "technical reasons," a breath control which is highly developed.

Enlarging on various phases of his analysis, the conductor says:

"No matter what fine qualities the able singer offers in concerts, in opera, or in films, radio presents an entirely new range of problems. . . .

"The most difficult thing to find among able singers is a 'vocal personality' that will be faithfully carried over the microphone. It is this elusive quantity or the lack of it that lies at the bottom of every vocal problem in radio. Few listeners realize that when they hear an attractive voice on the air, they are much closer to the singer than if they occupied the most expensive seat in an opera house or concert hall. The slightest flaws in a singer's voice are glaringly revealed by the hyper-sensitive microphone. In the concert hall or in opera the singer's gestures, personality, appearance, and clothes all contribute important elements to the appreciation of the voice. But in radio all of the singer's outstanding qualities of character and personality must be embodied in the voice alone. And one must remember that the microphone is also a microscope.

"The tone color of the singer's voice should be such that it lends depth, warmth, and richness or brilliance to the voice when projected over the microphone. It is this sifting of tone colors and the peculiar qualities of the microphone that render this problem one of the most difficult in radio. The problem of tone color explains the perplexity of radio listeners who cannot understand why so many fine voices they have heard in concert halls are not heard regularly on the air. The voices they have in mind may sound superb in Row G in Carnegie Hall, but many of them simply do not meet the unusual requirements of the microphone. While equipment improves every year, I do not believe the most advanced forms of transmission will ever eradicate this problem. . . .

"The appeal of the individual style on the air is obvious. A second Kate Smith or Bing Crosby or Nino Martini, with the same style or tone color of any one of these artists, would probably find it a handicap rather than an asset. And imitators, even able ones, of prominent artists on the air today find quick obscurity. . . .

"The successful radio singer must be able to produce a tone which is even in all parts of the scale without a suggestion of tremolo, and such tone production depends largely upon the breath control. In the concert hall or opera house a tremolo is disagreeable enough. But without the singer's presence, above all, without distance, a tremolo over the air becomes so magnified and persistent that nine out of ten listeners will turn off their sets. The engineers in the control room can, of course, do something towards improving matters, but this is so artificial that the performance becomes almost meaningless. No real artist is willing to leave voice and interpretation to mechanical means. The singer should be so in command of his or her technic that the man in the control room can sit back and applaud with the rest of the radio audience."

The conditions outlined here are also ones which find the greatest rewards in the concert hall and opera house. But it is also true that in some cases the microphone enhances the power of a small voice that is well trained, and makes it sound better than in an auditorium. Also, it is doubtful whether the radio, in its present stage of development, and under its system of programs cut to the minute and necessarily of brief items, highly varied and attractive to the less cultivated portion of the public, offers the same scope for a singer of subtle and individualized interpretative gifts that these standard media do. Mr. Kostelanetz might have added that broadcasting at present has only a limited opportunity for the singer who specializes exclusively in Lieder and in foreign languages. One knows that even the outstanding vocalists on the Chesterfield hour have to offer more or less "popular" programs. There is still quite a distance for American radio to travel before it reaches the stage where music is listened to in sponsored programs solely for its own merits and not as an attractive bait for the prospective purchaser of a manufacturer's product.

—o—

Something New in Contests

The announcement of a contest for a new orchestral composition sponsored by the players of the Philadelphia Orchestra, who collectively compose the organization known as Robin Hood Dell Concerts, Inc., for their annual summer series in Fairmount Park, opens new possibilities in the furthering of creative effort. Usually the orchestral musician has little voice in the sort of music he is required to play, and must often stand for a considerable amount of torture in the type of new works he must interpret. He is punished not only (figuratively) by the conductor's stick, but by that gentleman's severe glances and occasional *sotto voce* epithets. He also must submit to the shattering beat of strange intervals and still more curious rhythms when new music comes upon the bill.

Now, however, the Philadelphia instrumental toilers have an excellent chance to exercise a severely restraining influence on the more formidable excrescences of the composer's fancy. We do not know whether they have any such intention, but it seems only the part of wisdom for them to make their influence felt in the choice of the music in this contest. We can imagine the tympanist slipping a confidential word into the ear of the judges—some such admonition as "Mind, no cross rhythms; they make me cross-eyed." Or perhaps a gentle reminder by the trumpeter that quarter tones and triple tonguing do not mix, or rather result in formidable algebraic equations.

There are excellent precedents for the commissioning of works by performers. One thinks immediately of the affluent soloists who are able to order concertos exclusively for their own use by eminent composers. One hopes that the Philadelphians, if they do dig up an orchestral gem, will not limit its use to their own forces in perpetuity. There is too drastic a need for good new works. Let them share the nectar with the rest of a thirsty universe.

VARIATIONS

By Leonard Liebling

Strange things keep happening in Europe, and especially in Russia, where Soviet policies continue to undergo sudden changes during the process of permanent settling.

Idols and ideas are set up there as quickly as they are toppled. One remembers the dominance of Trotzky and his catastrophic fall; the rapid shift from agricultural to industrial activities; the ups and downs in the local value of Russian money; and especially the propagandistic rules set up for creators in literature and art.

There was much critical hullaballoo in our land when we first heard that the music of Dimitri Shostakovitch was "inspired" by political ideals and represented tonal propaganda for the various principles on which Soviet government and life were based. The composer was berated by some reviewers for his beliefs, while others held the view that his music should be judged only as such, for tones are abstract and "programs" are extraneous, without the power to determine the value of intrinsic musical thought and feeling.

Warm official Soviet patronage went to Shostakovitch because he affixed to some of his compositions, written matter dealing with the Russian revolution and its political, economic, and sociological aftermath. He was made a national musical hero and became the favorite living composer of the Soviet regime and its followers. Shostakovitch seems to have retained his position and honors firmly until last week, when the cables brought news that almost from one day to another he had been demoted from governmental patronage and general popularity. We learned that his opera, Lady Macbeth of Msensk, and his latest ballet, Sparkling Brook, have been forbidden further performance, while an avalanche of hostile criticism is swirling about the head of the dethroned favorite.

The reason? Soviet leaders and their press look upon young Shostakovitch as inclining too greatly toward "Leftist tendencies in art," and "tricks and distortions which have no relation to Communism," but are rooted in "petty bourgeois, Westernistic formalism." Komsomalskaya Pravda, the journal of the Young Communist League, adds:

> Never have the prospects of Soviet art been so clearly visible as now. [Oho, and what's that?—L. L.] . . . It advocates combining a mastery of the classics with the simple, rich and majestic language of the people as a formula for lofty Socialist realism in art.
>
> The problem of workers in the arts is to learn from Shakespeare, Beethoven, Pushkin and Glinka. . . .
>
> Shostakovitch's works are muddle instead of music. . . . fragments of melody dissolving into a general roar, scrunch, and scream . . . . it is un-Soviet, tuneless, and Leftist . . . . one cannot whistle it on the way home, like that of Tschaikowsky, Moussorgsky, Glinka and Rimsky-Korsakoff.

Some wonderment—and smiles—must arise in other countries where musical folks have been reading for several years that the Soviets looked upon Shostakovitch as greater than Beethoven as a symphonist, and superior to Wagner as a composer of operas. Perhaps it will be recalled by many persons that someone long ago wrote about the notorious ingratitude of Republics. His present plight seems poor reward for the Soviet glorification which Shostakovitch published with several of his best known works.

However, not everyone in Russia agrees that the official ban is just. The Composers' Union of Moscow and Leningrad has members who rise in protest and declare that whatever the indiscretions of Shostakovitch, "he is young—only 29—and his gifts still promise a fine future." Leo Kniepper said at a Moscow meeting: "This (criticism) does not mean a nail in the coffin of Shostakovitch, as many think, but his starting point toward new and different musical ideas."

Others at the gathering joined with Kniepper in his suggestion that Shostakovitch "should be encouraged to develop his talents along more wholesome lines."

To impartial outsiders it would appear that the controversy shows some merit on both sides. Of Shostakovitch's uncommon talent there can be no doubt. He has been misled by all the praise and destructive flattery, and permitted himself to stray into extravagant and bizarre methods, in order to keep alive the excitement which he had created. Perhaps, too, his natural cynicism finally prevailed over his art sense, and induced him to strive further for the sensationalism which had brought glory so easily won.

It might be assumed too, that clear minds in Russia are aligned with recent musical thought of other countries, which has reacted against "modernistic" music in general, and shows a strong tendency to return to the earlier ideals of the classical and romantic schools of composition.

At any rate, Shostakovitch's future works will determine his decision to remain defiant or to change his ways. His sincerity as an artist is at stake, and its ultimate direction invites watchful waiting.

Under any circumstances, he can always become a fêted musical exile in Paris, and visit America, be receptioned by the League of Composers in New York, tour the country as a pianist, conductor, and lecturer.

* * *

After finishing the foregoing lines, I find in my mail a letter from Max Kramm, Chicago pianist and composer, who sends me some paragraphs published in the Tribune of his city:

> There were Kapellmeisters of the eighteenth century who knew more about counterpoint than Handel, scholars of the nineteenth who had a better grasp of the sonata form than Beethoven. The smarter among them did not compose music for public consumption because the simple and direct thought of their times drew a line of demarcation between musicians who could think up tunes and those who could not. This distinction has largely disappeared in the twentieth century.
>
> Every little while music shows signs of a tendency to grow away from its simple reason for being [its ability to give pleasure and to communicate emotional states by means of sound] and to become a rather dull mathematical game. Too many composers have solved the problems raised by their inability to think up melodies by a scholarly study of the possibilities of rhythm and dissonance.

It is Kramm's opinion that most modern art (in painting as well as music) "says nothing and does not even know how to say it." He quotes from an article he wrote in 1921, and adds: "It should be of interest to you, as you were the pianist who played the Chopin Scherzo which I mention."

The article, a strong and clever attack upon jazz, has the premise that "it will never become an integer of music as an art." At the same time he deplores the kind of music-listener who never advances in knowledge and taste, beyond the simple ditties of his childhood:

> When in Berlin I went to a concert with a man who belonged to singing societies, and was, so he told me, passionately fond of music. A pianist played the B flat minor Scherzo of Chopin and played it very well. I asked my friend how he liked it. He said it reminded him of the grunting of pigs. He referred to the opening phrase of the Scherzo repeated time after time through the composition. This man had lived in the German "atmosphere" of music and still he never went beyond the folk song.

As a contrast, Kramm relates that only a few years ago he visited at a Chicago home, where there was an avowedly cultured gathering. They asked him to play some of the latest modern music, and he went to the piano and improvised a lot of nonsense without rhyme, rhythm, reason, sense, key, or melody. Finally he stopped and said, "And so on." The company insisted on his continuing, and some of their comments were, "highly interesting," "remarkable," "strikingly characteristic," "wonderful atmosphere," "certainly original and daring."

A Kramm conclusion worth pondering is this:

> My experience has been that the best listener is the Jew. He is by nature given to sentiment. Innumerable times I have had Jewish workingmen bring their children to me to study, without fussing about the price, when their employers told me that they themselves could not afford to pay so much for their own children's lessons. This, in a way, accounts for the fact that so many of our great performers are Jews; although the natural sentimentality of the race has kept its composers from reaching the sublimity and grandeur of a Beethoven, Michael Angelo, or the builder of the Parthenon.

* * *

Murder In Time is the title of a murder-mystery novel with which I have been regaling myself in bed during recent reading hours long past midnight. The authors are Lillian Day and Norbert Lederer. (The publisher, Lee Furman, Inc., New York.)

Musical scenes and atmosphere enwrap the story from start to finish. The finish reveals who shot and killed an operatic conductor with a silencer-attached revolver, just as his baton rhythmed the kettledrum beats in the climax of the Funeral March of Götterdämmerung.

Until page 284 of the 297, suspicion veers to nearly every character in the book, and the reader is sure to remain an unsuccessful detective until the authors uncover the criminal.

The *milieu* of an opera-house (in New York) is described in picturesque detail, and its personnel gets most revealing portrayal. There are any number of realistic sidelights that convince, some of them touched with sardonic humor. In fact, the thrills and chuckles alternate constantly for anyone who knows or surmises what goes on in the life behind the operatic scenes.

The impresario, conductors, singers, and executive and technical staff might have been drawn from life. A professional detective learns lessons from a keen newspaper man with an altogether understanding wife. Romance keeps company with the main grim business of the tale. Best of all, there are no musical misconceptions of the kind usually found in most musical novels. The only mistakes I noticed were that "Caruso got five and six thousand dollars a night" (his Metropolitan fee was $3,300.—L.L.) and the spelling of Godowsky's name as "Godowski."

I point out those slips in professional revenge for this outrageously revealing paragraph by the informed authors: "The lobby was alive with students carrying scores, music critics carrying prejudices, and people who were there because it was Wednesday."

When you read Murder In Time, keep remembering the title, for it has to do with the solution of the mystery. Also, you might be helped if you first read a ghostly story by James G. Huneker, entitled The Emotional Acrobat.

* * *

The Pittsburgh Press, Pittsburgh, Pa., February 5, 1936.

Variating Variations:

Telling a concert audience by inference that they may applaud a number just concluded may be a rather unorthodox procedure, yet this incident occurred here recently at an impressive concert of the Chicago Symphony Orchestra led by Dr. Frederick Stock at which that charming American violinist, Viola Mitchell, was soloist.

It all happened following playing of the opening piece, Liadoff's "Baba-Yaga," a musical tableau based—as you know—upon a Russian myth depicting a witch traveling in her mortar urged on by a pestle and sweeping away with a broom all traces of her flight.

The number ended, the audience remained strangely silent. No applause was forthcoming, proof that the Chicagoans carry no claque with them.

Perhaps the audience thought there was more to come in this piece which ends so abruptly and quietly.

Leader Stock broke the spell when, turning to the vast assemblage, he cleared his throat and said, "I guess that is all there is."

Pent up enthusiasm then exploded in an avalanche of applause.

Cordially,
RALPH LEWANDO,
Music Critic and Editor.

* * *

I regret that I cannot publish all the worth-while letters received at his desk, for space is tyrannical, and I must deceive the Musical Courier into the idea that I am really doing some work myself. However, let me slip in at least one more outside contribution which seems to call for notice.

* * *

Here it is, painfully certain to bring consternation and shame to Edward Johnson and his associates at the Metropolitan:

Jersey City, N. J., February 9, 1936.

Dear Variations:

I have just read with interest the complaint of R. P. in yesterday's Musical Courier regarding the production of Martha.

I too have a little complaint. On January 15 I wrote a note to Mr. Edward Johnson suggesting a performance of Rossini's The Barber of Seville for Wednesday, February 5, to commemorate the 120th anniversary of that (my favorite) opera.

Up to date I have not received the courtesy of a reply.

I have been a "standee" at the Metropolitan for thirty-three years and have responded generously (for me) to their requests for funds the last two seasons. It seems strange that an answer should not be forthcoming.

I have been reading your Musical Courier since 1906 (being attracted by the picture of Jerry Farrar at her debut that year at the Met. in Romeo and Juliet), and hope to for many years to come, as your Variations are very interesting to me as a music lover who is not a musician.

With best wishes, I am
Sincerely yours,
WALTER A. SMITH.

P. S.—Mr. Grant's article is very good, he tells many truths, but I think he is too drastic regarding dear old Rossini, Donizetti, etc. Personally I think Music is like Religion, you must give and take.

* * *

In an attempt to "humanize" the Grand Central Railroad Station in New York, organ music relayed over telephone wire and "amplified," fills the vast edifice at certain hours of the day. Of all the lugubrious ideas!

I was waiting for a train to Boston a couple of weeks ago and had to hear the organ pealing out The Last Rose of Summer and Schubert's Ave Maria. Was I humanized? Hardly.

I felt pained at having to leave the metropolis for Boston, I thought of all the railroad accidents I had ever read about, and I remembered with fright that I had played permanent truant from Sunday School. I was a mental wreck when I boarded the Yankee Clipper and noticed how fast it was travelling. I reached South Station in safety, but even then there was the return trip to face and the fear that I might never see the first rose of next summer.

I had a job breaking in on the reception Maria Carreras gave for Guiomar Novaes recently, for Maria has a secretary that watches over her destiny with detective intelligence. I'll bet that amazing young mentor reads horror tales to put herself to sleep and solves the most complicated problem by the end of Chapter II.

However, I am never daunted and even though I have to pull myself up the dumbwaiter shaft or hide in the broom closet of an apartment, if I want to go places, I go. Hence I succeeded in hiding behind the big davenport in Maria's living-room and, stifled though I was and almost on the point of betraying my hide-out four times by wee sneezes, I stayed until the lights were turned out and the merry-makers dispersed. Then I fled down the icy fire-escape, bouncing nonchalantly on every third stair. Gaining the street, I was chased by a policeman, but outwitted him by ducking into an empty garbage can. Exhausted and odorous, I finally arrived home.

The only regrets I have about the whole affair are that I was unable to secure any refreshments even with the aid of my trusty bent hair-pin, and that, because of my position on the floor, I had to identify the guests by their feet. Maria's were easy to guess and so were Novaes' appendages. I puzzled a long time over Mr. Pinto's boots (Novaes' husband) and Mrs. Toscanini's footwear. Mrs. Frederick Steinway, Mrs. Hill, Mrs. Vecchiotti, Lucioni, Aurelio Giorni, Louise Forstmann, Berta Gerster-Gardini and the Oreste Ferrares were simple enough to spot, particularly when I could link up their shoes with the sound of their voices. But for an hour I couldn't guess the Ettore Panizzas. And out of the fifty, sixty, seventy or eighty guests these were the only people I am sure were present.

* * *

I had a jolly time at Josef Hofmann's Carnegie Hall recital, the audience was so excited. But what amused me most was the way Joe played his encores. After the end of the printed program, Joe went off the stage. When he was called back, he sat down and played his first encore. Then instead of getting up and retiring to wait for further recalls, he sat on at the keyboard and played piece after piece.

A young man near me said to his girl friend, "That's an original touch. I wonder why Hofmann does it?"

"Maybe he likes music," smilingly answered the girl.

* * *

Last week-end I went to Boston to see my Uncle Wilbur and Aunt Fannie. I hadn't visited them for a long time and I felt that when the weather was so cold and there was so much snow and ice on the roads it was the propitious moment. As you know, I am a creature of lazy and luxurious habits and comfort is my motto, consequently I enjoyed myself enormously in the chilly atmosphere of Back Bay.

I saw a number of familiar tonal facades in my arctic wanderings. At the Algonquin Club I found John and Mrs. Marshall entertaining at luncheon, and eavesdropping on their conversation I heard mention of the fine work of Ernst Hoffmann is doing as conductor; that Werner Janssen was one of John's harmony pupils a number of years ago; and that John is immensely proud of the success Chandler Goldthwaite (a former organ pupil) has had.

Uncle Wilbur took me to Jordan Hall for the Peoples Symphony Orchestra concert which Fabien Sevitzky conducted and to dinner at the Hotel Statler afterward. At Jordan Hall I found the critical brothers Moses Smith, Warren Storey Smith, Alexander Williams. The concert was a very impressive one and was led with fire and magnetism by Sevitzky. That lad, in my estimation, is one of the most able conductors we have in this country. His conservative audience got so excited, they cheered at the end of the concert.

At the Hotel Statler I saw Fabien Sevitzky surrounded by enthusiastic supporters of his organization. Opposite him was Mrs. A. Lincoln Filene (that extraordinary woman executive who has done so much for prominent Boston projects). Beside him was Mrs. Harry E. Gibby. Mrs. Filene was flanked by Horace Johnson and Francis C. Carleton. Howard Harrington, the tenor soloist of the concert, was at the same table and a short distance away Helen Redington was telling Charles E. Monroe modern mystery stories.

Uncle Wilbur was much impressed because I knew so many of the prominent Massachusetts citizens, but quite disgusted when he learned that such level-headed personages were so vitally interested in music. "Mrs. Filene," he said, "is a fine woman and her husband is one of the keenest business men in the state. I don't see why he allows her to mix up with all this tooting and scraping."

* * *

At the same time that I was visiting Uncle Wilbur in Boston I crashed Estelle Liebling's party in honor of niece Viva, now visiting her pa, L. L., for six weeks. Everybody got all balled up over her married name, for Viva is married to a Spaniard and her full legal appendage is Señora Xavier Vidal-Quadras y Villavecchia. Anyway, Viva relieved the situation by telling everyone that though Spanish by husband she still was Viva or else plain "Mrs. Vidal." (Personally I stop at the "Vidal." It sounds too much like a patent medicine with clusters of vitamins A and B in it.) Viva has been living for over three years in Majorca. She speaks fluent Spanish now and her English hasn't developed an accent. Modestly she answered all questions everybody asked and weakly admitted she still paints. Pictures, not houses.

Some of the inquisitors I discovered between cocktails were Jessica Dragonette, Colette D'Arville, Arthur Hartmann, Vera Brodsky, Mr. and Mrs. Fritz Reiner, Devora Nadworney, Dottie Miller, May Stone, Sam Pisa, Grena Bennett, and about twenty other serious drinkers.

"Now I will tell you what Wagner really *meant by Götterdämmerung."*

From Our Readers

Alibi Established

Philadelphia, Pa.,
February 13, 1936.

To the Musical Courier:

In the February 8 issue of Musical Courier there was a review of a concert of contemporary music given on January 27 at the New School for Social Research in New York City, and there appeared the following: "The program had undergone some last moment revision owing to the absence of the Stringart Quartet."

Will you please print in your column that the Stringart Quartet had previously cancelled this engagement due to contract difficulties? According to your review, readers might misconstrue the absence as being one of negligence.

Thanking you for your sincere interest and with best wishes, I am

Sincerely yours,

ARTHUR COHN

Henry Holden Huss in Wagner Lecture-Recital

On the morning of February 17, Henry Holden Huss gave the third of his lecture-recitals on Wagner's Tetraology of the Ring in his studio in the Steinway Building, New York. The opera under discussion was Siegfried. Vocal illustrations (Erda's scene) were given by Mrs. Huss, and Dorothy Victor, artist-pupil of Mrs. Huss, sang part of the Bird Music. Jeanette Wiedman assisted Mr. Huss in several effective four-hand numbers, notably the Waldweben, and the final scene between Brünnhilde and Siegfried. The last lecture-recital of this series (dealing with Götterdämmerung) will be given on February 24.

OBITUARY

Charles D. Isaacson

Charles D. Isaacson, writer, musician, impresario and radio pioneer, died on February 16 at Bellevue Hospital, New York, at the age of forty-four. Mr. Isaacson was born in Brooklyn of a musical family, one of his uncles being court violinist to Queen Victoria. He joined the staff of the New York Globe in 1916 as editor of the feature, Our Family Music. From 1921 to 1923 he wrote this same department for the Evening Mail. In this connection Mr. Isaacson organized and directed several thousand free concerts all over the city, for which he won the support of many prominent musicians and patrons of the art, among them Otto H. Kahn, Adolph Lewisohn, Walter Damrosch and Josef Hofmann. These concerts were instrumental in bringing before the public early appearances of Mischa Levitzki, Erno Rapee, Rosa and Carmela Ponselle and Max Rosen. The Metropolitan Opera House was the scene of his 1,000th concert in 1920. He was affiliated at various times with the San Carlo Opera Company and the Chicago Opera. He also was with the George Batten Company, Aeolian Company and Goldwyn Distributing Corporation.

In the early days of radio, he was director of WRNY and general manager of WGL. He experimented with different sorts of programs. Later he was commentator for WOR opera programs. His most recent radio connections were with the Brooklyn Eagle Broadcasting Company and a projected station for which he was seeking a license. Mr. Isaacson, besides writing many articles on music, was the author of Face to Face With Great Musicians and the Simple Story of Music. He was music critic for the Morning Telegraph from 1927 to 1930.

Surviving Mr. Isaacson are his mother, two sisters and a son, Charles D. Isaacson, Jr.

Harry Newton Russell

Harry Newton Russell, seventy-three, former head of the Grace Church Choir School, New York, and previous to that association headmaster of several boys' schools, died on February 16 at the home of his daughter in New York. Mr. Russell was a native of London. He was graduated from London University College. Coming to the United States in 1883, he bought a ranch in northwestern Nebraska. In 1895 he became headmaster of the Kearney Military Academy, Kearney, Neb., and later acted in the same capacity at De Koven Hall, Tacoma, Wash., the University School for Boys in Chicago, and St. Alban's School, Knoxville, Ill. He came to New York in 1922 to take charge of the choir school of Grace Church. He resigned from this post because of ill health last summer and went to England. He had returned from England only about a week before his death.

Katherine S. Bennett

CINCINNATI, O.—Katherine S. Bennett, soprano, and treasurer for many years of the Matinee Musicale Club, died here on February 12. Mrs. Bennett, a voice pupil of Lino Mattioli and the late Bush Foley of the College of Music, was formerly soloist at the Plum Street Temple. Later she sang at the Mt. Auburn Baptist Church and at Christ Episcopal Church for many years. She also appeared with the Scottish Rite Choir and with the Cincinnati Symphony Orchestra. Besides her work in the Matinee Musicale Club, she was active in the Woman's Musical, a professional group, the Hyde Park Music Club and the Bach Society. She is survived by her husband, Clifford S. Bennett, a son, Charles Bennett and a granddaughter, Ruth, both of Dayton, O.

M. D.

Mary Wasserboehr

VERSAILLES, KY.—Mary Wasserboehr, music teacher and organist, died at the Woodford Memorial Hospital here on February 8. Miss Wasserboehr, a native of Versailles, was organist of St. John's Episcopal Church for fifty years. Five years ago she was forced to retire when blindness overtook her. She was a member of many clubs and organizations here and maintained an active interest in artistic and world affairs. The last member of her immediate family, Miss Wasserboehr is survived by twelve nieces and nephews.

P. R.

Mary E. Nolan

BRANTFORD, ONT.—Mary E. Nolan, eighty, former concert pianist and the first person to sing over Alexander Graham Bell's trial telephone wire which linked Brantford to Hamilton, died at her home here on February 8. Miss Nolan was for some years a member of the choir of St. Vincent Ferrer's Church in New York. After the church installed male voices in its choir Miss Nolan returned to Brantford, after a residence of twenty-five years in New York.

P. R.

Mrs. Katherine E. Hamilton

WASHINGTON, D. C.—Mrs. Katherine E. Hamilton, member of the board of the National Federation of Music Clubs, died on February 13 at the home of her daughter in this city. Mrs. Hamilton was sixty-seven years old and leaves, besides her daughter, two sisters and three brothers. Mrs. Hamilton formerly resided in Asheville, N. C.

R. P.

William Stansfield

ATLANTIC CITY, N. J.—William Stansfield, organist at St. James Episcopal Church of this city, died on February 9 at the age of seventy-seven. His wife, Mary T. Snowden Stansfield, survives. Mr. Stansfield came to Atlantic City twenty-two years ago. Previous to this he was organist of St. James Episcopal Church, Philadelphia.

R. P.

Paul Chavan

GENEVA.—Paul Chavan, impresario, died here, January 26, at the age of sixty-five. He was for many years one of the foremost impresarios of Switzerland. Some years ago France gave him the Legion of Honor decoration, and he was also representative of the Association d'expansion et d'échanges artistiques.

R. P.

Musicales

Bidu Sayao and Joseph Schuster in Criterion Musicale

Bidu Sayao, Brazilian coloratura soprano, and Joseph Schuster, cellist, were the artists at the fourth Criterion Morning Musicale at the Hotel Plaza, New York, February 7. A program in discriminating taste was presented by these artists. Miss Sayao appeared in three groups, the first comprising numbers by Cesti, Gretry and Mozart; the second the Caro Nome aria from Rigoletto, and songs by D. Popper, Delibes and Nin. In her last appearance she sang items including two Old English songs, a Brazilian folk song and an American plantation song. She has a brilliant, flexible and accurately pitched voice whose timbre is notably suited to the coloratura repertoire. Her interpretations have fire and skill in mood painting. Pietro Cimara was at the piano for her, giving able support.

Mr. Schuster played compositions of Bach, Beethoven, Weber, Faure, Harty, Mendelssohn and Rimsky-Korsakoff. For this list he drew upon profound technical resources and a musicianship deep, ardent and sensitive. His piano collaborator was Poldi Lowbeer, a fine accompanist. The audience applauded warmly for both artists. K. S.

* * *

Doris Adams Hunn in Symphonic Study

The Friday afternoon programs at the Studio Club in New York continue to offer much of interest as well as variety. Doris Adams Hunn was the artist presented on February 14. Her recital was devoted to a simple analysis of the Brahms fourth symphony in E minor.

Mrs. Hunn told her audience something of the form of the symphony, made easy recognition of the principal and subordinate themes, and gave a simple explanation of such terms as repetition, sequence, imitation, *coda, codetta,* showing the importance of these as factors in the symmetry of the work. In illustrations at the piano she showed how the themes were developed, how the various instruments were used to color the symphony.

The fourth, said Mrs. Hunn, is considered the most dramatic and the most mature of the Brahms symphonies. In order to hear the work performed by an orchestra several phonograph records were played, Mrs. Hunn the while giving many interesting points on how to listen to the work. The pianist had a spontaneous manner of talking and her enthusiasm for Brahms was infectious, the audience carrying away the keen desire to hear the fourth symphony again and to discover in it heretofore unrecognized beauties. G. N.

* * *

Plotnikoff Conducts All-Tschaikowsky Programs

Four performances within five days of an all-Tschaikowsky program were conducted by Eugene Plotnikoff from February 12 to February 16 in New York City. The New York Civic Orchestra played this, with Selma Kramer, pianist, featured in the B-flat minor concerto, in the following locations: McMillin Theater, Columbia University; Bronx County Building; Brooklyn Museum, and City College, New York. The Bronx concert brought together a large audience, keenly attentive, and at the end wildly enthuiastic. Features of the affair included a truly vigorous opening with the National Anthem; continuing with the Romeo and Juliet overture, Mr. Plotnikoff sharing with the men the ovation at the close. When Tschaikowsky completed and dedicated his piano concerto to Nicholas Rubinstein he got into trouble with that eminent pianist and head of the Moscow Conservatory, and changed the dedication to Hans von Bülow, Liszt's son-in-law, who in turn used the concerto at his debut appearance in the United States in 1875. A splendid interpretation of the monumental work was that of Miss Kramer under Plotnikoff, for it was full of vigor and contrasted delicacy; she has a technic which surmounts all difficulties, making the work sound spontaneous. Many recalls, with flowers, followed. The fourth symphony closed the program, the "Fight with Fate," the harp-like effects of the scherzo, and the blaring finale, all caused a commotion, with cheering by the large audience. Mr. Plotnikoff conducted throughout the evening with fire and fervor.

F. W. R.

Yon Service for Organists' Guild

An impressive event was the Solemn Benediction arranged by Pietro Yon, organist and musical director of St. Patrick's Cathedral, New York, on February 10, primarily for the American Guild of Organists. All the musical forces of the Cathedral united in presenting a program of music rarely heard, beginning with Mr. Yon's playing of an unimportant sonata by Father Pagella, of Torino, Italy. An effective performance of the G minor fantasy and fugue (Bach) exhibited Mr. Yon as triumphant master of the work, which he brought to a mighty climax. Edward Rivetti, the organist of the chancel organ, played the slow movement from Yon's Concerto Gregoriano tastefully. Of the works sung during the Benediction, Yon's Te Deum in four-part harmony for male voices, left lasting impressions, for it contains much joyousness and natural flow of melody, allied to rich harmonies; the organ pedals play important passages throughout the work. Soloists in it were E. Cibelli, tenor; Leo deHierapolis, baritone, and H. Baumann, bass. Jan vanBommel, baritone, was soloist in a Dubois choral excerpt; John Griffin was tenor soloist in a Hymn to St. Patrick by C. Raymond-Barker, S.J., and Carl Schlegel sang the solo in Hymn to St. Cecilia, from the Geistliche Kirchengesänge of A. D. 1632. The service ended with the toccata from the Fifth Organ Symphony (Widor), played by Mr. Yon. Two thousand people were in the congregation, and the Right Rev. Monsignor Lavalle delivered a brief address of welcome. F. W. R.

* * *

Griggs—Bricken Recital

Hazel Griggs, pianist, and Fay Bricken, viola player, collaborated in a recital of ensemble music for piano and viola, at The Barbizon, New York, February 16. Together they performed Brahms' sonata, op. 120, No. 2, giving the melodious work well-defined contrast of line and tonal volume. Mr. Bricken talked about the viola in interesting fashion, and the recital closed with Arnold Bax' sonata in G. It is recalled that von Bülow once said, "Would to God it were imposible," in alluding to a certain composition of his day, and hearers might well echo this of the Bax work. It irritates the nerves through never-ceasing dissonance and lugubrious color, with never a complete close. Despite its chromatic harmonies, the work does not disclose Bax as a genius. The performers gave of their best in its interpretation. F. W. R.

* * *

Marie Gabriel Arakian in Program

A sizable audience heard the recital of Marie Gabriel Arakian, lyric soprano, at Carnegie Chamber Music Hall, New York City, on February 9. Miss Arakian presented a varied program, opening with Die Ehre Gottes aus der Natur (Beethoven); Baci amorosi e cari (Mozart); Traum' durch die Dämmerung, and Zueignung, (Strauss). Debussy was represented with the air from L'Enfant Prodigue and Romance, opening the second group, with Chaminade's Tue me dirais and Delibes' Les Filles de Cadix. Puccini's aria from Manon, In quelle trine morbide, as the third offering, was followed by an English group. The final list included Gakav, (Souni); Lulla (Tufankjian); Anoush Karoon (Gazarian); and Horovel (Komitas). Miss Arakian's voice is of lovely quality, fluent and easy. She sings with intelligence, and musicianship. Alexander Aslanoff at the piano gave admirable support. M. W.

Fourth Soiree Intime at Dornay-Culp Studio

The fourth Soiree Intime at the studio of Louis Dornay and Betsy Culp in New York takes place on February 24. Part one of the program is devoted to historical, religious and patriotic songs of the seventeenth century, with an informal talk by Anne Barnouw on Home Life and Social Customs in Holland. The second half of the program includes *kirmesse,* peasant and children's songs.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Sunday, February 23
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harold Kneeshaw, pianist, Town Hall (A)
Marjorie Edwards, violinist, Town Hall (E)
Sarita, Spanish dancer, Vanderbilt Theatre (E)
Jooss European Ballet, Alvin Theatre (A and E)

Monday, February 24
National Orchestral Association, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, February 25
Musical Art Quartet, Town Hall (E)
Henri Deering, pianist, and Boris Koutzen, violinist, Steinway Hall (E)

Wednesday, February 26
Artur Schnabel, pianist, Carnegie Hall (E)
Lafayette College Glee Club Concert (E)

Thursday, February 27
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 28
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassevitch, conductor, Town Hall (E)
Jooss European Ballet, Alvin Theatre (E)

Saturday, February 29
Philharmonic-Symphony Orchestra Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
Toscha Seidel, violinist, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Olga Cristo-Noveanu, song recital, benefit, Roumanian Church, Town Hall (E)
Jooss European Ballet, Alvin Theatre (A and E)

Sunday, March 1
Myra Hess, pianist, benefit recital for Hartley House Music School, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Philip Frank, violinist, Town Hall (E)

Monday, March 2
Aniceta Shae, soprano, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College Scholarship Fund, Town Hall (E)

Tuesday, March 3
Egon Petri and Michael Zidora, two-piano recital, benefit, Town Hall (E)
Oratorio Society of New York (Bach B Minor Mass), Carnegie Hall (E)

Wednesday, March 4
Henri Deering, pianist, and Beatrice Harrison, cellist; Town Hall (E)

Thursday, March 5
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 6
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ralph Fortner, pianist, Steinway Hall (E)
Alan Seymour, pianist, Town Hall (E)

Saturday, March 7
Barrere Little Symphony Orchestra and Alice de Cevee, Town Hall (A)
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n, with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, March 8
Arthur Fear, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Schools of Music, Carnegie Hall (E)

Monday, March 9
Benjamin de Loache, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Tuesday, March 10
Kolisch Quartet, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, March 11
Harold Bauer and the Manhattan String Quartet, Town Hall Endowment series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Thursday, March 12
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 13
Conrad Thibault, baritone, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, March 14
Bidu Sayao, soprano, Town Hall (A)
Alexander Harsanyi, violinist, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, March 15
John Charles Thomas, baritone, Benefit Hartley House Music School, Town Hall (A)
Emanuel List, basso, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Benefit Concert, Jewish Home for Convalescents, Carnegie Hall (E)

Monday, March 16
Maria Safonoff, pianist, Carnegie Hall (E)
Isidor Achron, pianist, Town Hall (E)

Tuesday, March 17
Philadelphia Orchestra, Carnegie Hall (E)
Stanley Hummell, pianist, Town Hall (E)

Wednesday, March 18
Fordham University Glee Club Concert, Town Hall (E)

Thursday, March 19
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassévitch, conductor, Town Hall (E)

Saturday, March 21
Robert Crawford, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Mona Rani and Her Hindu Dancers, Town Hall (E)

Sunday, March 22
Workmen's Circle Chorus, Town Hall (A)
Yehudi Menuhin with Hephzibah Menuhin, Carnegie Hall (E)
Cosmo McMoon, pianist, Town Hall (E)

I See That

Keith Falkner, English bass-baritone, has returned to this country for another tour of concerts and festivals under the management of Annie Friedberg. Also arriving for a tour here under the Annie Friedberg management is the Pro Arte Quartet, due early in March, for engagements extending from coast to coast.

* * *

Thomas Harold Kneeshaw, a sixteen-year-old pianist, and pupil of Maria Wildermann, will be heard in a recital in Town Hall, New York, on February 23. He is to offer a program of music by Bach, Beethoven, Rubinstein, Chopin, Grieg, Schubert-Liszt, etc.

* * *

Ada Simmons, pianist, pupil of Frank Bishop, will play the Mozart concerto in B flat with the National Orchestral Association (Leon Barzin conducting) at Carnegie Hall, New York, on February 24.

* * *

Jean-Marie Robinault, young French pianist, arrived on the SS. Hamburg to make his first American orchestral appearance on March 2 with the Richmond, Va., Symphony Orchestra. He will play the Tschaikowsky concerto. Mr. Robinault was an honor student at the Paris Conservatoire and later won a scholarship at the Curtis Institute of Music in Philadelphia, graduating from there two years ago. Since then he has been playing extensively through Europe.

* * *

Jessie B. Gibbes and Margaret Hopkins arranged a Studio Musicale at their Music-Education Studios, New York, February 21, a score of children participating. Madeline Graydon is now studio manager.

* * *

Dennis Noble, English baritone, is back in America after a four of fifteen concerts in England. On February 27 and 28 he is to fulfill a return opera engagement with the Cleveland Orchestra.

* * *

Lois Bannerman will give a recital at the Towers Hotel, Brooklyn, N. Y., March 1. On March 18 the harpist will be guest artist for the Chaminade Club of Brooklyn at their morning concert in the ballroom of the Towers Hotel.

* * *

The Stradivarius Quartet gave a concert on February 19 at the Lenox Little Theatre, New York. The evening was under the auspices of students of the Finch School for the benefit of the Finch School Day Nursery.

* * *

Arrangements are being made throughout the state of West Virginia for a gala homecoming concert some time in March at Charleston for Susanne Fisher, soprano of the Metropolitan Opera, whose birthplace is in Sutton, W. Va.

* * *

Jean Fardulli, Greek baritone, will sing at Mecca Temple, New York, February 22, under the auspices of the Kythira Association.

* * *

Lolita Cabrera Gainsborg, pianist, and Godfrey Ludlow, violinist, gave a joint recital at the Columbia University Club, New York, on February 9.

* * *

Edwin Hughes will play the Brahms quintet with the Stradivarius Quartet at the MacDowell Club of New York on February 24.

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Los Angeles Greets Week's Visit By San Carlo Grand Opera Company

Competent Performances and Refurbished Scenic Garb Lend Appeal to Series—Klemperer Leads Sibelius Fifth and Mendelssohn Music—Nina Koshetz Sings with String Quartet

LOS ANGELES.—Most of the musical interest of the week was centered in the presentations of Fortune Gallo's San Carlo Grand Opera Company, appearing under the L. E. Behymer managerial auspices, at the Philharmonic Auditorium. Much of the scenery has been refurbished this year, and numerous new costumes added to give color to the stage settings and the charm of the ballet.

The opening production, Aida on February 7, was brilliantly done. As usual, the members of the company performed with splendidly assured ensemble, partly the result of continuous experience, and quite largely owing to the unerring conductorial work of Carlo Peroni.

The title role was magnificently sung by Bianca Saroya. She can always be depended upon for a fine performance. She was in particularly good voice for her Aida, and excelled even her former high standard. Her Ritorna vincitor won numerous curtain calls, and the more difficult O patria mia was sung with admirable finesse.

Pasquale Ferrara sang Radames because of the illness of Aroldo Lindi, who was programmed in the part. Ferrara delivered some fine singing and excellently placed top tones, winning a well deserved ovation. He made an immediate success with his Celeste Aida. Mostyn Thomas provided his usual competent Amonasro, making an effective scene with his third act duet. Harold Karavitt was impressive as Ramfis, stately in his priestly garb, and suitably menacing in his performance of the role. Natale Cervi made a highly satisfactory King of Egypt. As his daughter, Amneris, Lyuba Senderowna, showed a powerful contralto, of exceptional range and excellent top. Francesco Curci and Charlotte Bruno completed the cast.

The ballet, headed by Lydia Arlova and Lucien Prideaux, offered some attractive dancing, especially in the victory scene, wherein the two principal dancers appeared in shining golden makeup from head to foot, and in the stately tableaux of the temple episode.

At the matinee on February 8, in Puccini's Madam Butterfly, the petite Japanese prima donna, Hizi Koyke, brought tears to many eyes with her exquisite performance of the title role. Her Un bel di aria was not sung as an aria; it was an integral part of the tender, human story, and the storm of applause that followed did not induce her to break the continuity of the scene. Carlo Peroni conducted with a finesse to match his diva's work, maintaining excellent stage balance at all times. The supporting cast completed the picture as finely as could have been desired. Rolf Gerard made a handsome Pinkerton, showing a fine tenor voice, splendidly produced. Mario Valle offered his usual admirable portrayal of Sharpless, with resonant voice and accomplished aplomb.

Francesco Curci was most amusing as the venal Goro. Florence Wylde sang a highly satisfactory Suzuki, with voice of good timbre. Little Barbara Marshall was the child, Trouble, as last year, and accomplished her part with the ease of a veteran. Natale Cervi, Charlotte Bruno and Fausto Bozza completed the cast.

CARMEN

The evening performance of Carmen was a somewhat routine production, though some excellent work was offered in it. Dimitri Onofrei's Don Jose was the highlight of the occasion. A splendid voice of ringing timbre and appealing quality were supported by finished action which made his interpretation of the role both convincing and natural. His Flower Song won a prolonged ovation. Harold Kravitt succeeded in making Zuniga stand out as an interesting character, although it offered him no opportunities to show a really fine basso. Lyuba Senderowna knew the role of Carmen well, and gave it with considerable verve and histrionic ability, competently meeting all the vocal requirements. Josepha Chekova as Micaela contributed a pleasant and vibrant voice. Mostyn Thomas won a good reception with the popular Toreador Song. Lydia Arlova's toe dance in the last act was gracefully lovely.

LOHENGRIN

Onofrei scored again in the title role of Wagner's Lohengrin, given on February 10. His voice was particularly well suited to the role, with its even timbre and appealing quality. His action held a proper and becoming reserve, as he wisely refrained from too much gesticulation.

Lyuba Senderowna sang a fine Ortrud, combining exceptional acting ability with a voice of dramatic power and emotional strength. She made the rather difficult character convincing. Mario Valle offered a capably sung Telramund, acting with restraint and dignity, while Harold Kravitt was well assured in his role as the King. The Elsa was the guest soprano, Goeta Ljungberg, who proved an attractive heroine, experienced and effective both vocally and histrionically. Stefan Kozakevich resonantly declaimed the lines of the Herald.

KLEMPERER IN SIBELIUS WORK

Otto Klemperer conducted the Philharmonic Orchestra in the Auditorium on February 6, winning particular acclaim with a notably fine version of the Strauss tone-poem, Don Juan. His reading was noble and inspired, given with a breadth and sweep that admirably depicted Lenau's hero against a background that seemed a colorful pageant of the era. An exquisite moment was Henri DeBusscher's oboe solo. Sylvain Noack and George Hofmann likewise deserve commendation for their violin and horn passages, respectively.

The Sibelius fifth symphony was the focus of special interest, since this was its first hearing here. Sibelius is a consistent borrower from himself, and many of the passages in this symphony were reminiscent of fragments of preceding works. For all that, its craftsmanship was superb, retaining the composer's characteristic effect of spaciousness.

Mendelssohn's incidental music for A Midsummer Night's Dream was somewhat less effective. Klemperer missed the vital element of humor and whimsy, delivering the notes with a lack of subtlety. The Philharmonic Orchestra Chorus sang well, and Philip Arnhold, as Oberon, was by far the best of the soloists. Mickey Rooney could have been an excellent Puck if he had been taught to speak his lines sincerely instead of intoning them in a singsong manner. The elves were sung by Blythe Taylor Burns and Clemence Gifford, whose voices were good, but totally unsuited to the roles.

MARCEL MAAS

has been engaged as a guest artist at the summer session of music of Mills College, Cal. Mr. Maas is professor of piano at the Conservatoire Royal of Brussels where he has been teaching and playing for a good number of years. Some of his engagements have been as soloist at the concerts Pau Casals at Barcelona, Spain, also at the Societe des Concerts of the Conservatoire of Paris, and at the popular concerts of the Concerts Defauw of Brussels. This will be the first visit of Mr. Maas to this country as a pianist and teacher.

NINA KOSHETZ WITH STRING QUARTET

On February 11, the Los Angeles Chamber Music Society presented the California String Quartet, with Nina Koshetz as guest artist, in the Biltmore Music Room. The Quartet, Louis Kaufman, Howard Halbert, Jascha Veissi and Kolia Levienne, played with excellent ensemble, and lent an engaging air of freshness and verve to their reading of the Beethoven Quartet in F (op. 59, No. 1).

Nina Koshetz sang with her customary assured musicianship and appealing vocal timbre. Two Bach airs were given with reverent touch and invocative attitude. A Russian traditional prayer, skillfully arranged by Goedicke, was nobly suppliant, with the simple strength typical of so much Slavic religious music. A French Noel held a cheerful swing, and was repeated by acclaim. A very lovely Canzonetta by Joseph Achron, was a tender interlude, with a wistful undercurrent to its fluent strains. All the accompaniments were played by the Quartet.

The first performance here of Franco Alfano's second quartet proved it an interesting, though not an especially strong work. It was in impressionistic style, patently Italianate in its fluent melodic lines with varying harmonies, the latter offering some skillfully developed modulatory passages.

R. D. S.

Rambling Around

Marion Talley, coloratura soprano of opera and concert, has been contracted by Republic Pictures Studio of Hollywood for My Old Kentucky Home, which promises to be both a musical and dramatic picture of high quality. Aubrey Scotto will be the director. Production starts February 17. It will be just ten years to the day from her debut at the Metropolitan Opera House when she makes her screen debut. Miss Talley's contract is for two years, with options on six additional pictures. Time is provided for opera and concert engagements between pictures.

* * *

Andres de Segurola, vocal teacher and operatic coach of Hollywood, has been reappointed Chairman of the Grand Opera Committee of the Southern California Festival of Music and Allied Arts, an organization sponsored by the Los Angeles Chamber of Commerce. He is serving as chairman for the second year. The contests will be held in May, 1936. Full details for entrants from any point in the United States may be obtained from the Los Angeles Chamber of

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Commerce, it is announced. Maestro Segurola has appointed the following prominent musicians of Los Angeles and Hollywood as members of his committee: Margaret Matzenauer, Helen Omeron, Bertha Vaughn, Virginia Flori, Pietro Vimini, Alexis Coroshansky, William Tyroler, Dr. Richard Lert, Harold Hurlbut, Otto Morando, Lazar Samoiloff, Antonio Vidal, William Strobridge, Alex Compinsky.

* * *

Glen Erikson, youthful Paramount actor and baritone, has turned school teacher and is conducting a class in breath control in the studio dramatic school. His pupils include all the recently signed young starlets who are now making their film debut in minor roles in Florida Special.

* * *

Frank Forest, young American opera tenor, soon to make his screen debut in The Count of Luxembourg, co-starring with Glodys Swarthout, has made only one operatic appearance in the United States, but he is well known in eight old world countries. He went to Italy in 1925 to study, made his debut at Faenza in La Boheme in 1928, and since that time has sung leading roles in France, Switzerland , England, Norway, Egypt, Austria and Malta. His American debut was with the Chicago City Opera Company in November, 1935.

* * *

The Compinsky Trio of Los Angeles is now on a four weeks' concert tour through the United States. They give concerts in twenty-nine states and will be heard in a nation-wide broadcast in the Elizabeth Sprague Coolidge Chamber Music Series over the Columbia network. Travel is being done by plane in order to give so many concerts in a short time.

* * *

Erich Wolfgang Korngold, composer and arranger, has been contracted by Warner Brothers studios to compose an original musical score for Anthony Adverse, which has been filmed after months of actual work on a tremendous scale. An all-star cast, headed by Frederic March and Olivia de Havilland, is presented in Anthony Adverse. Korngold arranged the Mendelssohn music for A Midsummer Night's Dream and later composed the music used in Captain Blood.

* * *

Marguerite Namara, formerly a member of the Chicago Opera and later starring with the Shuberts and in London productions, is now a resident of Hollywood. She has been making tests for moving pictures in recent weeks and at the same time has accepted a few motion picture artists for vocal study. Mme. Namara expects to have definite connections in Hollywood very shortly.

* * *

Grace Moore dances in The King Steps Out. The soprano is said to show outstanding terpsichorean ability when she trips a Viennese waltz with Franchot Tone to Fritz Kreisler's dreamy music.

* * *

Milford Jackson, baritone, recently arrived in Glendale, a suburb of Los Angeles, where he is now located. He is a protégé of the well known benefactor, James G. Warren of Los Angeles. Mr. Jackson studied for two years with Frank LaForge and then with Solon Alberti in New York. Prior to this he studied two years at Milan, Italy, with Mario Sammarco, formerly baritone with the Manhattan and Chicago Operas. Mr. Jackson is a concert, oratorio and opera singer and has made many successful appearances.

* * *

Richard Teteley-Kardos, pianist of Los Angeles, was the accompanist for Thelma Given, violinist, for her recitals on February 11 at San Diego and February 17 at Los Angeles. Also Mr. Kardós accompanied for Lotte Lehman, Metropolitan Opera soprano, February 18 at her Santa Barbara, Cal., recital. He will also play for Mme. Lehmann March 3 at Portland, Ore., and March 6 at Seattle, Wash.

* * *

Gatti Sjöland, lyric dramatic tenor and teacher, who recently located in Hollywood for singing and teaching, has a large class of professional artists now working under his direction. Many are preparing for grand and light opera, radio and the films. Among this number are Richard Dennis, Alexander Akimoff, Douglas MacPhail, Charles Purcell, Ruth Gillette and Ruth Holloway.

* * *

Michael Bartlett, concert and screen tenor, was notified by Columbia Pictures that he was to sing a number in Harry Richman's The Music Goes Round. He spent some time in practice and then sang the number in jazz tempo as requested by Victor Schertzinger, director. Mike then requested that he be allowed to give his own version of the song and Schertzinger agreed. Bartlett sang the song to an operatic arrangement which so impressed listeners that it will be heard in this new picture in just that way. The title of the song is The Music Goes 'Round and Around, and Bartlett is introduced as a night club guest. A symphony orchestra accompanies him.

* * *

John Smallman, choral director and vocal teacher of Los Angeles, gave a reception and musicale at his studio on January 22, in honor of Percy Grainger. His A Cappella Choir from the University of Southern California gave a program. Mr. Grainger directed his own composition, Irish Tune from County Derry. Mr. Smallman has accepted the invitation to direct a vocal clinic at the Music Supervisors Conference in New York during the week of March 29. His new book, Thirty Years of Choral Conducting, is soon to be published.

* * *

Charles Wakefield Cadman has left his home at San Diego to fill many important engagements all over the United States. He first appeared at the State Teachers College, Tempe, Ariz., where many of his compositions were played with Cadman at the piano. Following this he played his Dark Dancers of the Mardi Gras with the symphony orchestra at Baton Rouge, La., February 18. The entire program was made up of Cadman compositions. His next engagement will be on February 28 at the University of South Carolina, Columbia, S. C., where he gives a lecture on Indian folklore with incidental playing by himself at the piano. Following this, he fulfills forty dates during the month of March in Pennsylvania, New York, Indiana, Ohio, Michigan, Wisconsin, Iowa and Nebraska, directing the Cadman Quartet in programs of his music. The quartet consists of Chicago singers, Helen Bickerton, soprano; Constance Eberhart, contralto; Robert Long, tenor; Raymund Koch, bass, with Mr. Cadman at the piano. The first engagement is on March 1 at New Castle, Pa. An interesting feature is the traveling from place to place fulfilling afternoon and evening engagements, in an especially chartered motor bus with the name of Cadman in large letters on all sides of this vehicle. When he returns to the Pacific Coast in April, a new quartet will be organized in Oregon, where on April 15, 16, 17 and 18 appearances will be made in different cities of that state, in Mr. Cadman's Morning of the Year and other of his cantatas. Following this, he appears on April 20 at Sacramento, Cal., with the glee club of the public schools of that city.

* * *

Dr. Florenz Ziegfeld, founder and president of the Chicago Musical College for fifty years, will be impersonated by Joseph Cawthorne, the well known comedian and actor, in The Great Ziegfeld picture now being filmed by the Metro-Goldwyn-Mayer studios. An interior of the old Chicago Musical College on Michigan Avenue in Chicago will be shown, as well as many incidents in Dr. Ziegfeld's life as the father of Florenz Ziegfeld, the American showman. It is not generally known that Florenz Ziegfeld was manager of the Chicago Musical College for many years under his father, Dr. Ziegfeld. That The Great Ziegfeld will prove to be a most important musical attraction is the expectation of Metro-Goldwyn-Mayer, its producers. C. D. K.

NEW YORK CONCERTS

(*Continued from page* 17)

Clara Rondi At Town Hall on Saturday night Clara Rondi, coloratura soprano, was presented in recital. Her program opened with songs by Caccini, Mozart, Munro and Bishop, traversed through items of Tosti, De Crescenzo, Rossini, La Forge, Alabieff and Hue, and concluded with works of Massenet and Meyerbeer. Cynthia Callas, pianist, scheduled to appear as assisting artist, was unable to perform and her place was taken by another pianist, Ramon Mendez, who was heard in Mozart's sonata in A major and a group of de Falla pieces.

Miss Rondi's voice is of agreeable quality and was exhibited to best advantage in music of moderate tonal range, but is not yet fully developed for the more ambitious arias. She won praise from her listeners for her execution of compositions with English text, but her most outstanding success came in her interpretations of the Italian offerings, among which the De Crescenzo Rondine al nido was charmingly done. Bishop's Lo, Hear the Gentle Lark received satisfactory treatment, and here as in other portions of her list, Miss Rondi judiciously refrained from attempting top notes beyond her vocal power, thereby attaining her musical effects without strain or over-reaching.

Mr. Mendez proved an able substitute, his contributions adding to the enjoyment of the concert and arousing approbation from the audience. Both the young musicians were accorded warm applause and were recalled frequently. Addi Prohaska accompanied.

FEBRUARY 16

Philharmonic Orchestra On Sunday afternoon a large audience in Carnegie Hall heard the New York Philharmonic Orchestra, under the baton of Arturo Toscanini, of a program consisting of excerpts from Goldmark's Rustic Wedding symphony (The Bridal Song, The Serenade and In the Garden); the Brahms symphony in D (No. 2); and Moussorgsky's Pictures at an Exhibition in Ravel's orchestral version. The afternoon was marked by the accustomed finish and brilliance in the performance of the orchestra and the consummate musicianship on the part of the conductor, that these audiences will look back on in mournful retrospect after this season, which sees Toscanini's retirement from the New York podium.

Robert Casadesus The first New York recital of Robert Casadesus, eminent French pianist, drew a large and absorbed audience to Town Hall on Sunday afternoon. A member of a family which has an honored place in Gallic music for its explorations in and performances of ancient music, Mr. Casadesus appropriately began his recital with six of the brief sonatas by Domenico Scarlatti, Italian pioneer in pianoforte music (Nos. 486, 465, 263, 487, 395, and 463). The engaging works were reproduced in a superbly skillful and sympathetic manner, exploiting the pianist's profound scholarship and no less remarkable technical skill. His playing revealed their delicate formal perfection, sprightly rhythmic qualities deriving from dance measures of the period, and colorful imitative effects, with virtuosic brilliancy. The sonata in F major (K. 332) of Mozart was performed with elegance, stylistic purity and restraint. If the *adagio* seemed rather too intimate in its manner of performance for a concert hall, Mr. Casadesus later scored with the dazzling brio of his playing the final *allegro assai* movement. The most treasurable moments of this recital for many came in the older music. In the Chopin ballades (G minor, F major, A flat major, and F minor) the pianist revealed many passages of exquisite feeling and potent expression. But perhaps because of an ill-advised desire to emulate some of the more flamboyant virtuoso exponents of this music, his *forte* passages were exaggerated in dynamic scale so as to be not characteristic of his best work, which is subtle, musicianly and with all values in proper proportion. Jeux d'eau, Forlane and Toccata by Ravel evidenced the French artist's knowledge of the music of his compatriot. The recital as a whole was one of the most interesting of the season, presenting a new personality that deserved the respectful attention and the increasingly enthusiastic applause which he received from the large throng.

Harriet Foster Artist in Jumbo

Donald Black, artist-pupil of Harriet Foster, recently took over the part of John Considine in Jumbo at the New York Hippodrome when Arthur Sinclair, Irish Abbey player, was taken ill.

DONALD BLACK
as John Considine in Jumbo

Mr. Black has appeared in both musical and dramatic productions. Under the Shubert management, he played in Love Song, Blossom Time, My Maryland, The Nightingale (with Eleanor Painter); in Gilbert and Sullivan works under Milton Aborn; sang Major Alexis in The Chocolate Soldier, with William Hain as Lieutenant Bumerli, for the New York Opera Comique.

The dramatic work that Mr. Black has done has included two seasons with the Theater Union at the Civic Repertory Theater in Peace on Earth and Stevedore; Knock on Wood, with James Rennie, at the Cort Theater, New York; Petticoat Fever, with Lanny Ross, at White Plains, N. Y.; Wild Justice, with Harold Moffat, at Locust Valley. He is now in his second month with the Jumbo production.

Lorand Gluzek Lorand Gluzek, with Margaret Hudacek Coleman at the piano, presented a program of cello music at Steinway Hall on Sunday afternoon. He played the sonata in F of Strauss; Sarabande and gavotte, and Papillon of Popper; Romberg's concertino, op. 51; the Bach suite in G; Sicilienne and Elegie of Fauré; and, in conclusion, Popper's Hungarian Rhapsodie. Mr. Gluzek is an artist of musicianly attainment. His tone is well produced, pliable and capable of brilliant, tender or sonorous effects. He was applauded by a good-sized and attentive audience. Miss Coleman was a sympathetic accompanist.

Percy Grainger After four years' absence from New York, Percy Grainger, Australian pianist, made his re-appearance at Town Hall on this Sabbath evening.

A good-sized audience heard not only the playing of the recitalist, but also spoken descriptions of the music, Mr. Grainger's remarks being as interesting as they were informative.

His pianistic art and style have long been familiar in the metropolis, and again revealed itself as consisting of deep and refined musicianship and interpretation, an uncommon poetical sense, tone of varied hues, sensitive touch, and complete technical grasp with all the requisite brilliancy.

Grainger gave highly arresting performances of the Bach-Liszt A minor Prelude and Fugue; Scarlatti's B minor Sonata; Now, O Now, I Needs Must Part, Dowland-Grainger; Brahms' E major Intermezzo and G minor Rhapsody; Tschaikowsky's G major Sonata (it was good to make renewed acquaintance with this much neglected work) and Liszt's Liebestraum, A flat, and Twelfth Rhapsody.

The listeners left Grainger in no doubt as to his success, for they applauded and encored him with frequency and vim.

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Baltimore Responds with Enthusiasm To Productions of Russian Opera

Boris Godounoff and Le Coq d'Or Sung Successfully—Trudi Schoop Ballet Appears—Schelling Conducts Wagner Program—National Symphony Orchestra Has Myra Hess and Irra Petina as Soloists—Many Recitalists Applauded

BALTIMORE, MD.—It will be a long time before the memory of the performance by the Russian Opera Company of Boris Godounoff fades from the minds of the audience which only half-filled the Lyric on January 28. With the exception of the scenery, which was sketchy and only a gesture in the right direction, this performance of Moussorgsky's masterwork was one of the greatest operatic presentations we have heard. The large orchestra under Alexander Smallens played with amazing verve and precision and did much towards making the evening memorable. But dominating all the superlative ingredients was the performance in the title role of George Doubrowsky. Vocally superb and attired in costumes of beauty, he combined with these attributes the histrionic ability of a seasoned actor. All of the minor roles were in capable hands.

COQ D'OR SUNG

On the previous night, the company presented Rimsky-Korsakoff's Le Coq d'Or. A regrettably small audience was on hand to greet the premiere in Baltimore of this delightful fairy-tale opera. Myron Taylor, as the Astrologer; Alexis Tcherkassky, as King Dodon; and Marguerite Hawkins, as the Queen, were all excellent. Eugene Fuerst conducted the fine orchestra.

TRUDI SCHOOP BALLET

Trudi Schoop (presented locally, as were the Russian Opera Company performances, by William A. Albaugh) came to the Lyric on January 13 with her comic ballet and thoroughly charmed the moderately large audience which turned out to greet her on her first local appearance. It was all just a bit different from the ballets of yesteryear and the gay humor that threaded through the clever stories was thoroughly enjoyed by the audience. The Messrs. Max Fickel and Lothar Perl, at the two pianos which furnished the entire musical support for the performance, played extremely well, the clever score by Paul Schoop, brother of the young lady responsible for the ballet. The program included two ballets—Want Ads and Fridolin on the Road. The company is a large one and includes many capable performers.

SCHELLING LEADS WAGNER LIST

For its third concert of the season, the Baltimore Symphony Orchestra took still another step forward artistically under its new director, Ernest Schelling, and presented an ambitious all-Wagner program. The large audience which filled the Lyric on January 26 gave enthusiastic evidence of its approval of the concert which opened with the overture to Die Meistersinger and continued with the Siegfried Idyll (first time here), after which came the Bacchanale from Tannhäuser. After the intermission, Siegfried's Rhine Journey and the prelude and finale from Tristan and Isolde comprised the generous slices of Wagnerian musical meat. The personnel of the orchestra has been changed to some extent and a noticeable improvement is the result.

Dr. Schelling presented the first of his noted children's concerts with the Baltimore Symphony Orchestra on January 18, following with others on January 25, February 8 and 15. Packed houses have prevailed at all the concerts and the success of the concerts has been emphatic. Dr. Schelling has a way all his own with children and they hang on his every word. The actual content of his programs is a considerable cut above the usual second-rate stuff going into the composition of most children's concerts.

Frederick R. Huber, managing director of the Baltimore Symphony Orchestra, is spreading out his activities in the orchestral field and recently announced the formation of a Hungarian Orchestra. The financial backing is being provided by an anonymous contributor. Rehearsals are in progress and the date of the opening concert for this newest of Baltimore's orchestral groups is expected to be announced shortly.

NATIONAL ENSEMBLE IN VISIT

The National Symphony Orchestra, conducted by Hans Kindler, came to the Lyric on January 14 to bring Baltimore its first hearing of Shostakovich's first symphony. This *enfant terrible* of the Soviet has composed an interesting work not as shocking as was expected and amazingly melodious in spots. It is a "thin," "open" work with queer, disjointed, snatchy themes that dart about in a haphazard manner. The lush cello passages near the close were beautifully played by Howard Mitchell, first cellist of the orchestra, which has improved noticeably during recent months. The work of Sol Sax, at the piano for the Shostakovich work, and Harold Bennett, first flutist in the Bach suite for strings and flute obbligato, are more than deserving of mention. Irra Petina, mezzo-soprano, revealed a voice of lovely quality in her singing of Dido's Lament by Purcell and two Handel arias. The program also included a potpourri of waltzes from Strauss' Der Rosenkavalier.

The orchestra returned on February 5 with Myra Hess as soloist. She appeared as soloist in the Brahms' B flat major concerto for piano and orchestra and was given a richly deserved ovation at the conclusion of the work. Such playing as hers is seldom heard; its artistic beauty was often breath-taking. The orchestra provided a superb accompaniment and was heard, further, in the Tragic Overture and the symphony (No. 2) in D major, all by Brahms.

WEALTH OF RECITALS

Austin Conradi, member of the piano faculty of the Peabody Conservatory, appeared at the Friday afternoon recital at that institute on January 11. The high point of his varied program was, perhaps, Schumann's Symphonic Etudes. This excellent pianist has specialized in Chopin and a group of the Pole's music was included on the program. On January 18, Rose Bampton, mezzo-soprano of the Metropolitan, appeared before the large audience which refused to leave the auditorium until three encores had been given. Miss Bampton delighted her audience with the beauty of her voice and presence. Emanuel Feuermann, cellist, replaced, on short notice, Fraser Gange, who was originally scheduled for January 25. His program, exceedingly well-played, included Bloch's Prayer, Stravinsky's Suite Italienne, a sonata by Bach and one by Brahms. On February 1, the Kolisch String Quartet appeared, playing works by Mozart, Ravel and Beethoven. Playing without music and free to devote themselves entirely to interpreting the work at hand, the quartet proved a tremendous success. Rudolf Serkin, young Bohemian pianist, made his Baltimore debut on February 8 and presented an ambitious program.

OTHER EVENTS

Works by Beethoven, Haydn and Debussy were presented by the Roth Quartet at Cadoa Hall on January 23, under the auspices of the Bach Club. The audience was so enthusiastic that an encore was given at the conclusion of the printed program. . . . The Peabody Conservatory Orchestra, conducted by Gustav Strube, gave a concert at the Peabody on January 30. The feature of the program was the presentation under the composer's direction of Louis Cheslock's Symphonic Prelude. Lansing Hatfield and Jean Statland were soloists. . . . An All-Poe Program was given at the Peabody Conservatory on February 6. The affair was arranged by the Poe Society, of which May Garrettson Evans is the capable president. The outstanding Poe setting of the evening was the arrangement by Franz Bornschein for women's voices of The Conqueror Worm. This same work had received its nationwide hearing on the coast-to-coast hookup of the Blue Network when it was presented from the studios of radio station WBAL on January 20, under the composer's direction.

G. K.

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New York Oratorio Society to Sing Bach Mass for Tenth Time

The Oratorio Society of New York will give its tenth complete performance of the Mass in B minor by Johann Sebastian Bach on March 3, at Carnegie Hall. Albert Stoessel conducts the society's chorus of 300, the symphony orchestra of musicians from various major orchestral groups, and the group of vocal and instrumental soloists who will assist. These include Winifred Cecil, soprano; Rise Stevens, contralto; Dan Gridley, tenor; and Robert Crawford, bass. The Oratorio Society, now in its sixty-second season, was the first organization to present the great Bach work in its entirety to a New York audience. The mass has since become a feature of the city's spring season.

ROBERT CASADESUS
will return to the Fontainebleau School of Music, Fontainebleau, France, this summer for his second year as head of the piano department. The opening of the school has been changed to July 1; the session closes on September 1. Mr. Casadesus' appearances in the United States this season include three performances of the Brahms concerto (No. 2) with the New York Philharmonic Orchestra (Arturo Toscanini conducting); two performances with the St. Louis Symphony Orchestra under the baton of Vladimir Golschmann; recitals at Town Hall, New York (February 16); Washington, D. C., at one of Mrs. Lawrence Townsend's musicales; at Groton School, Groton, Mass.; Oklahoma City, Okla., and other engagements. (Photo by Alban, Paris.)

Minneapolis Men Visit Toledo

Ormandy Forces Delight in Two Concerts at Art Museum

TOLEDO, OHIO.—The music lovers of this city have been favored indeed with two concerts by the Minneapolis Symphony Orchestra under the inspiring leadership of Eugene Ormandy on the evenings of February 10 and 11. These concerts were given in the impressive Peristyle of the Art Museum built as a Greek Theatre and with almost perfect acoustic conditions. As this was the last appearance of this orchestra here this season it was probably the farewell appearance of its conductor who goes to lead the Philadelphia Orchestra next year. He has inspired many people in this city and has many friends who wish him well in his new post.

The outstanding number on the Monday night program was the performance of the Beethoven piano concerto (No. 4) in G major with Mary Van Doren as soloist. Not only because she is a distinguished local artist but also because she played beautifully, her playing met with great favor. The program opened with the Bach passacaglia and fugue in C minor which had been orchestrated by Herman Boessenroth who has been with this organization since 1913. He was given a deserved ovation. Ormandy gained an exquisite delicacy of performance in the numbers of the second part of the program which won his audience completely so that he had to respond with three encores. One was the fascinating Spielerei by Stix.

The concert on Tuesday evening was slightly more popular but nonetheless interesting. It opened with the Brahms' Academic Festival Overture and closed with Liszt's symphonic poem (No. 3) Les Preludes. The novelty of the evening was the suite from the ballet The Machine Man by Eugene Zador, which greatly interested the audience.

A. McL. T.

Lazar Samoiloff in New York

Lazar S. Samoiloff, for several years resident in Los Angeles, plans to arrive in New York on February 25 for ten days' stay. He will bring with him Olga Dane, an artist-pupil who has sung in opera and concerts on the West Coast.

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Wealth of Musical Programs Rewards Attention of Buffalo's Audiences

Helen Olheim Feted in "Homecoming Concert"—Philharmonic Orchestra Gives Liszt Memorial Event and Opens Financial Drive—Heifetz, Nino Martini, Rosa Tentoni, Roth Quartet and E. Robert Schmitz Heard

BUFFALO, N. Y.—Before a critical audience of the musicians of Buffalo, Helen Olheim, native daughter of this city, appeared in concert for the Chromatic Club in Twentieth Century Hall, the last of their evening series (of which Zorah B. Berry is chairman). Her unaffected, winning personality, fine musicianship, beauty of voice and excellence of interpretation, the unusual variety and worth of the programmed numbers and encores, created a sensation. With R. Leon Trick at the piano, Miss Olheim had a worthy associate, his finely wrought accompaniments receiving a share in the evening's success.

HEIFETZ IN RECITAL

Jascha Heifetz, justly eminent as one of the most magnificent violinists of the present day, aroused the large audience in Elmwood Music Hall to heights of enthusiasm. Double and triple encores, insistently demanded, and graciously granted, were the rule of the evening. From Mozart, Bach and Beethoven to Debussy and Ravel, the program was of admirable quality. The excellent transcriptions by Mr. Heifetz and the beautiful pianistic work of his worthy associate, Emanuel Bay, formed a red letter event in the Zorah B. Berry's series of Philharmonic Concerts.

Nino Martini and Rosa Tentoni, presenting another concert of this series, were also a source of unalloyed delight, the two fine artists creating popular favor with their spontaneity, artistry and youthful charm. Their closing duets (with a bit of operatic action) called forth enthusiastic demonstrations of pleasure. In Miguel Sandoval, Martini had a veritable tower of strength, the audience giving him recognition and also appreciating his refreshing composition Eres tu. Zillah Halstead was the efficient accompanist for the soprano, receiving her share in the honors.

The Roth String Quartet with E. Robert Schmitz, pianist-associate, were presented in recital by the Buffalo Symphony Society in the Statler Ballroom. As is always the case, they gave a perfect program of Beethoven, Schumann and Brahms and were awarded by prolonged applause from a large and representative audience.

William J. Neill, Jr., deserves commendation for bringing Ruth Draper in an evening of artistic enjoyment. The Erlanger Theatre was filled with a fashionable assemblage of admirers of her unparalleled art.

ORCHESTRA HONORS LISZT

The Franz Liszt Memorial Concert given by the Buffalo Philharmonic Orchestra, to honor Liszt's memory, was one of the outstanding of the seasons' concerts. Under the dynamic leadership of Lajos Shuk, director of the orchestra, a program of brilliance was admirably performed. Soloist Doris Hogerson, mezzo-soprano, and Harold Bradley, pianist, contributed much to the occasion, which was under the sponsorship of the Buffalo General Y. M. C. A. John W. Pontius, general executive, spoke briefly on the aims and values of the permanence of our local orchestra. At a later concert Russell Baum, pianist-composer, played his own composition, thirteen variations on a theme by Paganini, with great success. He received overwhelming applause. Arnold Cornelissen's A Morning in May was conducted by him, assisting vocalists being Misses Konikoff, McKenzie, Campell, Messrs. Taylor and Thomas, with Russell Baum at the piano.

An intensive campaign for funds for the orchestra is now in process of formation, committees being appointed to work during the week of March 16. The objective is a $75,000 fund to ensure the permanency of the orchestra. Mrs. Edgar F. Wendt is chairman of the orchestra society, Finley H. Greene, chairman of publicity committee, and A. E. Metzdorf, campaign director.

STRING QUARTET PROGRAM

The third in the series of Sunday Evening Ensembles was given in the home of Mrs. George H. Chisholm, the program being presented by the Philharmonic String Quartet, with Ilona McLeod Camp, pianist. In the Dohnanyi quintet in C minor beautiful effects were achieved by the Messrs. Wolanek, Fischer, Ressel and Shuk, with Mrs. Camp's musicianly pianistic cooperation.

At St. Paul's Episcopal Cathedral, the Bach program of February 2 was given admirable presentation by the choir of Westminster Church with Robert Hufstader directing and William Benbow at the organ. Alice Mary Anderson, John Priebe and Donald Bundock were efficient soloists. The Chamber Music Society, with Cameron Baird directing and Jan Wolanek violin soloist, completed the list of participants in an unforgettable occasion.

RESIDENT ARTISTS HEARD

One of the outstanding Chromatic Club Saturday Afternoon Recitals was that given by Geraldine Ayres Ulrich, contralto, Eva Rautenberg, accompanist and Marjorie Wetter Ralls, pianist. The three talented performers were enthusiastically acclaimed.

The Students Program of the Chromatic Club comprised as participants pupils of the following teachers: Kowalska, Lane, Burr, Frost, Stranahan, Wilson, Spire, Smith, Rose, Camp, Storck, Davison. A string quartet of young people, taught at the First Settlement Music School, participated, with pleasing effect. All pupils, in various degrees of advancement, acquitted themselves with credit.

Theophil Wendt is giving a series of highly informative lecture recitals on the music dramas of Richard Wagner at the Buffalo Museum of Science.

Mrs. Frederick Mitchell, chairman of music for the Buffalo Chapter, D.A.R., introduced morning musicales for the club's enjoyment two years ago. Since that time many of youthful Buffalo musicians have appeared. At the last meeting, the program was well presented by Gertrude Pleskow, soprano, and Virginia Woelf, contralto, pupils of Margaret Adsit Barrell, and Leslie Barnette, pianist. Frances Gerard officiated at the piano for the singers in solos and duets.

Helen Garret Mennig played two groups of piano solos for the Graduates Association, in Westchester Hall, with great success. Recently returning to Buffalo from studies abroad for several years (where she gave recitals in Rome for the Counsellor of the American Embassy, in the Palace Almudiaina in Palma, Majorca and also in Paris), she has been fulfilling engagements, and teaching advanced pupils in this city and vicinity.

At the musicale in the home of Mrs. Matthew Klepfer, the Choral Club presented Ragnhilde Ihde, soprano, Geraldine Ayres Ulrich, contralto, Mrs. Kenneth Sauer, pianist, Ernest Cramer, violinist, and Elizabeth Ackerman, accompanist.

The First Settlement Music School (Dorothy Hebb, director) gave a musicale at the new school. The teachers represented were Misses Hebb, Halliday, Kelsey, Gould, Workman, Mohr, Mrs. Sleep and Mr. McGoldrick. Much fine talent is being developed in this school. L. H. M.

Concert Management Vera Bull Hull

Arthur Loesser, pianist, who has been heard in a series of three historical recitals in New York this season, recently played in recital at Susquehanna University, and opened the Toledo Museum Series in a two-piano recital with Beryl Rubinstein. Mr. Loesser in March will be soloist with the Cleveland Orchestra, playing Dohnanyi's Variations on a Childhood Theme. Mr. Loesser was heard in December on the Master Musicians Hour with Wallenstein's Sinfonietta, playing the Mozart concerto in A.

Robert Crawford, baritone, is singing Valentine with the Rochester (N. Y.) Opera Company on February 7 and 8. He recently presented Carmen with the Newark Contemporary Club, and sang the role of Escamillo. Later in February he is directing performances of the Bohemian Girl and The Student Prince.

The Old Harp Singers of Nashville, Tenn., now booked by Concert Management Vera Bull Hull, had a tour in December, appearing at Frankfort and Lexington, Ky.; in Chicago, broadcasting a National program over WLS on the National Barn Dance Hour; in a recital for the Matinee Musicale, Duluth, Minn.; also at the Sheboygan Music Club and the State Teachers College in Milwaukee. The Old Harp Singers make a tour in the South in March, and on April 4 give a recital at Vassar College. During the summer they will give several concerts in New England.

Irene Williams, soprano, recently sang in a performance of Cosi Fan Tutte in Philadelphia, and in Montclair, N. J., and is appearing with the Jacksonville Symphony Orchestra and in other Florida engagements in February.

Seidel to Give New York Recital

Toscha Seidel will give a New York recital at Carnegie Hall, New York, on February 29. The violinist's season has been closely booked from his departure for a Scandinavian tour in early October until his recent return from his annual American tour last week. In Scandinavia he played in Denmark, Norway and Sweden. He has been heard all through the East and Middle West this season, from Nebraska to Louisiana and up the South Atlantic Coast to New England. Later in the season he will appear in Ohio and Michigan as well as the metropolitan area.

Duo-Pianists Appear with Halifax Orchestra and Chorus

HALIFAX, N. S.—Malcolm and Godden, two piano recitalists, appeared in the third concert of the Halifax Community Concert series for the present season, with the Halifax Philharmonic Chorus and Orchestra on February 6. From first to last, the exacting program was received with genuine enthusiasm, enthusiasm that was evidenced by numerous calls and requests for encores, which were generously given. Their program included works of Bach, Fritz Kreisler, Liszt, Saint-Saëns, Brahms, Tschaikowsky, Arensky, Debussy and de Falla. By the choice of encore numbers, some of which were of the pianists' own arranging, added charm was given the evening, and even the sense of humor was awakened, by one cleverly conceived arrangement. The chorus and orchestra, under the baton of Harry Dean, maintained its reputation for performance. —A. F. G.

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Resident Orchestra Honors Memory of Dead Ruler—Appearances of Josef Hofmann, Ruth Slenczynski and Jeanne Dusseau Greeted —Canadian Opera Association Begins Series with Aida, Under Baton of Hageman

TORONTO, CAN.—Josef Hofmann, greater than ever because of the rich accumulation with which time and experience have overlaid him without in the least dimming his pianistic brilliance, gave a program of noble music in his masterly manner to a crowded house on January 23 at Eaton Auditorium. The Chopin Funeral March, during which the audience stood out of respect to the late King, made an appropriate beginning, followed by Handel, Gluck and Beethoven, including the sonata (op. 110) of the last-named composer. The twenty-four preludes of Chopin (op. 28) which came next, were not little Corots, as they usually are, but crisp and distinct etchings. Various numbers by more recent composers, and among them "Dvorsky" himself, were overwhelming testimony to his dashing ease and picturesque force.

TORONTO SYMPHONY ORCHESTRA

Two days later at Massey Hall the Toronto Symphony Orchestra, under the sensitive baton of Sir Ernest MacMillan, offered a program darkly tinged with funereal tribute to the lost sovereign. Silence on the part of the great house, that stood a full minute after the National Anthem, created an atmosphere well calculated for the reception of the Beethoven Eroica Symphony. The Funeral March movement, possibly on account of the temper of the day, seemed the most feelingly done, but the vast tragedy and searching philosophy of the work was movingly interpreted throughout. Nancy Reed then played the Rachmaninoff concerto in D minor (op. 30). This pianist of considerable equipment surmounted the embattled difficulties of the number with an effortless ease, an apparent unconsciousness that left her mental powers full scope for a reading that showed great vigor and illuminating insight. She was stormily applauded. The hackneyed Handel Largo, next heard, was nevertheless curiously affecting and the program closed with the playing, and singing by the audience, of a favorite hymn of King George, God in Creation, Providence and Redemption, with words by Henry Francis Lyte, music by Sir John Goss.

RUTH SLENCZYNSKI IN LOCAL DEBUT

On January 30, Massey Hall was the scene of Ruth Slenczynski's first Toronto appearance, when this child-pianist performed a taxing program with prodigy skill. Her technic, on the whole, was amazing and her musical concepts worthy of many a seasoned artist. The audience was unusually cordial.

On the same night at Eaton Auditorium, Teresa Wolfe Rashkis sang a replete program of Strauss, Brahms, Hugo Wolf and other *Lieder* with arias of Weber and Rossini, the wide compass of her beautifully produced soprano voice affording her much variety of color effects. Her style, a trifle restrained, held dignity and her earnestness was convincing. She was assisted by Bobby Spergel, a highly-promising boy cellist, with Louis Crerar as an effective accompanist.

SYMPHONIC LIST

The Toronto Symphony Orchestra's matinee on February 1, was a sparkling occasion. The tone of the ensemble glowed with warmth and their tonality achieved a cohesion that gave the all-Russian program a vitality and "punch" exceptionally gratifying. Sir Ernest first conducted the fifth Tschaikowsky symphony, impressively making the epic give more than it so often does. The Prince Igor Overture (Borodin), Arensky's meditataive variations for strings on a theme of Tschaikowsky (the well-known Christ-Child legend) and the fearsomely difficult Rimsky-Korsakoff Spanish Caprice filled out admirably a concert of august proportions and many-hued performance. The encore, Andante Cantabile for strings (Tschaikowsky) rounded out a complete circle of satisfaction.

CANADIAN SINGERS' GUILD

At the same time at Eaton Auditorium, the choristers of the Canadian Singers' Guild, under the suave direction of Walter Bates, were giving in their own finished manner a concert of varied song-groups ranging from Bach to Arensky and featuring English composers, both early and modern. This, their second matinee of the season, demonstrated still further their splendid fusion, their lightness of touch and their tastefulness in contrasts. Gertrude Peterson and Lucy Edwards, harp-duettists, added much poetic beauty to the event.

HAGEMAN CONDUCTS OPENING OF OPERA SERIES

At Massey Hall that night the much-heralded Canadian Grand Opera Association made its effective debut before a crowded house that went rapturous in its appreciation of the fine performance. The opera chosen was Verdi's Aida which makes many demands, but almost all of these were satisfied. Braheen Urban, the founder and impresario, deserves the highest tribute for his enterprise, his ability and his courage.

Dr. Richard Hageman, who has come to Toronto as musical director for the entire series of six different productions, worked wonders with the material, mostly inexperienced, with which he had to deal. Jeanne Pengilley as the protagonist sang exceptionally well, not only as regards to tonal quality but emotionally and dramatically. Her voice, always luscious was appealing and compelling by turns. Edythe Shuttleworth, who had sung her role before in Italian and had to acquire the English version at short notice, was a superb Amneris. Singing, acting, "presence and port" were all hers in the grand manner, stamped with assured authority. James M. Walker, the Radames, gave his best, and Irving Levine was a richly resonant Amonasro. Basil McGillivray as the High Priest sang and acted like an honored veteran, and Burke Callaghan, brother of Morley Callaghan, the novelist, as Pharaoh showed himself worthy of a larger part. George Semerjian, the Messenger, did his little bit effectively, and Adelaide Leslie, the unseen priestess, gave just the right shade to her part.

The distinguished conductor was brilliant in his directing of the good-sized orchestra, and particularly happy in his careful, coaxing handling of the voices. The large chorus was good, the settings, while not sumptuous, were beautiful and interesting, and the costumes, by "Martha" (in private life, Mrs. Urban) extremely pictorial. The ballet of twentieth century school-girls, however, did not seem quite in the picture, and the printed program was remarkable for mistakes and omissions. The large audience, in which the proportion of "comps" was surprisingly and gratifyingly low, showed by its contagious enthusiasm that it appreciated fully the splendidly brave and glamorously successful endeavor.

JEANNE DUSSEAU SINGS WITH ORCHESTRA

The Toronto Symphony Orchestra concert on February 4, sounded a distinctly modern note, apart from the first two numbers. The Barber of Seville Overture (Rossini) set things going briskly, to be followed by an aria from La Forza del Destino (Verdi), sung with great dignity and power by the eminent Jeanne Dusseau. But with the Sibelius fourth symphony began the real substance of the program. The misty abstractions and remote contemplations of this work must have been exceedingly difficult to recreate without becoming dull, but Sir Ernest achieved the feat well. Delius' Eventyr was a fascinating tone-picture and William Walton's Siesta a sparkling interlude.

Mme. Dusseau then reappeared to sing the Louise aria, Depuis le Jour (Charpentier) with characteristic limpidity of voice and lucidity of expression, and reached the ecstatic heights of this exquisite rhapsody with consummate skill and beauty. She was showered with clappings and recalled over and over again. The rousing concluding number was George Gershwin's An American in Paris, interpreted with all the verve, the humor, the nervous ability and deliberate flippancy that one could ask for. Its spirited, impetuous performance called forth a storm of applause from the throng of captivated hearers.

B. P.

HANS CLEMENS,
tenor of the Metropolitan Opera, on February 22 sang David in Die Meistersinger in New York for the second time this season. He has sung the role 100 times in all, including Covent Garden, London; in Holland, Germany and Belgium

Columbus Greets Orchestra

Minneapolis Symphonic Organization Impresses under Ormandy—Rose Bampton and Gregor Piatigorsky in Joint Appearance—Nelson Eddy in Recital

COLUMBUS, O.—In his recent and final appearance here with the Minneapolis Symphony Orchestra, Eugene Ormandy convinced his horde of admirers that he is fully equipped to take over his new duties in Philadelphia at the close of the season. In his many local appearances in Columbus under the auspices of the Women's Music Club, he has proved himself to be a fine scholar of scores, who devours and conducts them by memory, an interpretative artist who plays on this big composite instrument like a virtuoso and a thorough disciplinarian. His program was smartly constructed to please many divergent tastes and featured Rachmaninoff's E minor Symphony (No. 2).

The joint recital of Rose Bampton and Gregor Piatigorsky was unusual in several respects. No striving against each other all evening, as is often only too evident in joint affairs, was in the least necessary. Each had too much to offer. Miss Bampton's behavior was as modest as on the occasion when she appeared with the Metropolitan Quartet. She repeated her former success to a greater degree this time. Piatigorsky's local debut was a sensation. The tall Russian is not only a whirlwind virtuoso but also a consummate artist who draws from his cello a tone that glitters like gold-stone.

In point of audience measurement, Nelson Eddy's recital set a new high when he attracted an almost stampeding multitude of 5,000 music lovers and movie fans to the Columbus Auditorium. Commentators who heard him here before noted growth and an intensification of the virtues which he displayed the first time. His program was enjoyed as much as his personality. His accompanist, Theodore Paxton, was also hailed with recognition and encore demands.

H. G. D.

Dr. Carl in Travelogue-Lectures

Dr. William C. Carl delivered his Travelogue-Lecture on The European Music Festivals twice recently in New York. On February 16 he appeared at the Fraternity Club and February 18 before the Singing Teachers Association (Edgar Schofield, president).

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Events in Chicago

(*Continued from page* 14)

Ganz and Leon Sametini. The following teachers presented students: Myrtle Oglesbee, Elsie Stigler, Frances Frothingham, Alma Anderson, Eudora Harbers, La Vina Thorkelson, Merle West and Lauretta McInerney.

The junior department program of February 15 was given by Jadurga Wolodko, dancer, student of Eleanore Block, and Bernice Caine, pianist, pupil of Viola Cole-Audet.

Paul Theodore Klingstedt, student of Richard Hageman, 1927, is now a member of the faculty of Oklahoma A. & M. College, Stillwater, Okla.

Lillian Powers has announced the first three recitals of the student series for the Little Theatre which will continue through the spring. Dates already announced are: February 17, Helen Hoffmann; March 1, Norma Zuzanek; March 2, Franklin Moriss.

George Holt Steck, student of Burton Thatcher, 1926-27, is now teaching at Peru State Teachers College, Peru, Neb.

Seven-year-old Joan Alizier, pianist, student of Meda Z. Steele, played before the Alliance Française, February 6.

Louisa Hoe, soprano; Thomas Ingram, pianist; Grace Chapman, violinist and Melba Smith, pianist, from the studios of Nelli Gardini, Rudolph Ganz, Max Fischel and Mollie Margolies respectively, were presented by Louise Crum, dean of women at the College, on January 19 at the Veterans Hospital, Maywood.

Adelaide Abbot, soprano, from the studio of Mme. Gardini, sang the lead in Traviata with the De Feo Opera Company at Union City, N. J., on January 26. On January 14 Miss Abbot sang at the Studio Club, New York City.

Bessie Brown, contralto, student of Mme. Gardini, was soloist on the Evensong Hour presented by the Hyde Park Baptist Church chorus over WGN on January 19.

The regular junior department program of February 1 had as its guest artists, Isabel Laughlin and Silvio Scionti, pianists. The following teachers presented students: Dorothy Crost, Rose Schwartz, Dorothy Spalding, Berenice Jacobson, Eva J. Shapiro, Max Kramm and Marjorie Gillam, Leon Eametini and Rudolph Ganz presented Charlotte Chambers and Brina Nelson from the collegiate department. Merle West is chairman of the Saturday series.

Lola Fletcher, member of the Chicago City Opera Company and winner of a scholarship with Mary Garden at the Chicago Musical College, sang at the President's Birthday Ball given by Governor Horner at Springfield, Ill., on January 30. She was accompanied by Betty Runyon.

Leola Aikman, soprano of the voice faculty and artist from the studio of Mme. Gardini, sang for the Society of American Musicians, January 21.

Dorothy Crost, pianist, and Marjorie Gillam, soprano, provided the musical part of a program given in celebration of the twentieth anniversary of the Swedish Education League. Misses Crost and Gillam also entertained for the Austin Woman's Club, January 13, at the Austin Masonic Temple.

AMERICAN CONSERVATORY NOTES

The regular recital program of February 8 featured members of the La Berge Opera class who presented arias and ensemble numbers from the opera Rigoletto by Verdi.

Recent engagements of Sylvia Sabonis McElroy, pianist, student of Olga Kuechler, include recital appearances at the St. Francis College for Women, Joliet; First Methodist Church, Downers Grove.

Eileen Bowman, pupil of Edward Collins of the faculty, was awarded first place in the Sigma Alpha Iota scholarship contest held on January 24. She will continue her study with Mr. Collins.

Adele Zangrando, soprano, student of Charles La Berge, and Vera Borchert, pianist, appeared in a program for the Musica di Camera Club in the Baldwin Piano Auditorium on January 26.

Hazel Quinney was the winner of the recent scholarship contest conducted by the Phi Beta Fraternity, Gamma chapter. She will continue the study of the organ with Frank Van Dusen.

Piano pupils of Marguerite Kelpsch Ullman appeared in a program given in the Recital Hall on February 7.

Members of the Allen Spencer Club were heard in a piano recital on January 28.

Wilbur Held, Mario Salvador and Esther Wunderlich, organ students, appeared as soloists on a program of organ music at the University of Chicago chapel, January 28.

The American Conservatory Symphony Orchestra under the direction of Herbert Butler, will be presented in concert at the Murphy Memorial Hall on March 1. Maryum Horn, soprano, student of Theodore Harrison, and Marion Skebelsky, violinist, student of Herbert Butler, will appear as soloists on this program. Mary Bohunek, winner of first place in Mr. Butler's conducting class contest, will conduct the orchestra in the Vorspiel from Die Meistersinger.

Leo Heim, student of Allen Spencer, has been engaged as piano instructor at Lake Forest College, Lake Forest, Ill.

Marvin Gross, pianist, student of Mabel Webster Osmer, and Paul Bakeman, baritone, student of Theodore Harrison, appeared in recital on January 26 at the Presbyterian Church in Buchanan, Mich.

Madeline Coffman, violin student of the American Conservatory, was presented as soloist in the Twilight Musicale on February 2 at the Del Prado Hotel.

Ruth Alexander, pianist, and Josephine Swinney, contralto, student of Charles La Berge, were heard in recital recently at the Lawson Y.M.C.A. Miss Alexander was also featured in a program sponsored by the Park Ridge Methodist Church Choir on January 26.

Helen Ball, contralto, and Patricia Hellweg, soprano, are the artists singing on the American Conservatory broadcast over radio station WCFL on February 9. Maude Muller, contralto, and Richard Schreiber, baritone, sang on the program of February 16.

Elfrieda Miller, contralto, student of Carl Songer and Sigfried Matson, pianist, student of Kurt Wanieck, appeared as soloists with the Lutheran Symphony Orchestra of Greater Chicago, at the Concordia Teachers' College, River Forest, Ill., on February 2.

Lulu Giesecke Butler, violinist, and Pearl Appel, pianist, gave the program in the Art Institute series at Fullerton Hall, on February 5.

Piano students of Grace Welsh and Harold Reever; voice students of James Mitchell and ensemble students of Stella Roberts were presented in the Saturday afternoon recital of February 22.

Henry Sopkin of the public school music department was a guest conductor at the annual Minnesota Clinic for band and orchestra directors of the Northwest held at the University of Minnesota, February 13, 14 and 15. Mr. Sopkin was also a guest at the Friday luncheon, speaking on the subject of orchestral instruction.

Philip Kinsman, basso, student of James Mitchell, was featured as soloist over a WGN radio broadcast on February 13.

Leo Heim was presented in a piano recital at Lake Forest College on February 7.

The vocal ensemble, consisting of Josephine Swinney, contralto, student of Charles La Berge; Elizabeth Pitsch, soprano, and Mildred Fleet, contralto, students of Theodore Harrison, were presented on the Wurlitzer broadcast over WJJD on February 8.

Dramatic art students of Louise K. Wilhour appeared in a program of readings and one act plays in the Studio Theater on February 12.

BEETHOVEN TRIO PLAYS AT UNIVERSITY CHAPEL

A feature of the vesper service at the University of Chicago chapel on February 9 was the playing of the Beethoven Trio, of which M. Jennette Loudon is the pianist and founder. This was a re-engagement for the Trio, who played numbers by Beethoven, Rubinstein, Wagner and Wolf-Fehrari.

RENÉ DEVRIES.

Indianapolis Hails Two Ensembles

Minneapolis Orchestra Wins Warm Reception in Visit—Resident Symphonic Forces Present Local Cellist as Soloist

INDIANAPOLIS, IND.—The Minneapolis Symphony Orchestra, under the able direction of Eugene Ormandy, appeared at English Theatre on January 22. The coldest night of the winter did not deter a faithful audience from attending a program of notable interest and variety. The Beethoven symphony No. 7 evoked particular enthusiasm from the audience. Throughout, the musicians played with a smoothness and assurance that won new friends for the orchestra. Mr. Ormandy was in a stimulative mood and gave interpretations as arresting as they were convincing. He gets a rich measure of accuracy, smoothness, and tonal beauty from the ensemble, which provided an evening of exhilarating music for this city.

RESIDENT FORCES HEARD

The Indianapolis Symphony Orchestra appeared for a capacity house in the Murat Theatre on January 14 in its third program of the season. Ferdinand Schaefer has worked tirelessly to perfect the local organization and one took pleasure in the sanity of the readings and beauty of tone displayed at this concert. The Tannhäuser and Meistersinger overtures brought out the rich brass section of the ensemble with a sense of climax, contrast and emotional differentiation that gave a fascinating range of color. Mr. Schaefer conducted the entire program with attention to every detail.

Louise Essex, a local artist, was soloist in the Saint-Saëns cello concerto in A minor. This artist has succeeded in working out for herself an effective technic that avoids all brittleness of tone, but marks the line of such ideas as offered by the composer clearly and effectively. The composition, which is in one continuous movement, was brought to hearing with full tone of fine quality, meticulous musicianship, and fingering and bowing of exceptional facility and accuracy.

H. C. G.

Carlos Salzedo Heard with N. Y. Chamber Music Society

Carlos Salzedo, harpist, assisted the New York Chamber Music Society at their third Sunday Salon to be given in the grand ballroom of the Hotel Plaza, New York, February 9, when he played Ravel's Introduction and Allegro with flute, clarinet, and string quintet. Lois Phelps, pianist, also assisted the society in Saint-Saëns Le Carnaval Des Animaux which was performed in response to many requests. Bruce Boyce, London baritone who made his American debut at this concert, was heard in songs by Schumann, Schubert and Hugo Wolf, with Walter Golde as accompanist. Other numbers by the organization were Beethoven's quintet in E flat, op. 16, for piano and wind quartet and Mozart's quintet in A for clarinet and string quartet.

Gerster-Gardini Club Reception

The Gerster-Gardini Club will hold a reception at the New York home of Duchess Renee Carafa d'Andria on February 22, with Mrs. John Henry Hammond as guest of honor. There will be a short musical program.

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Duluth Orchestra Elects Officers

Composers of State Invited to Submit Scores—Bartlett and Robertson Offer Recital

DULUTH, MINN.—James G. Nye was re-elected president of the Duluth Civic Symphony Association at a meeting of the board of directors on February 10. Other officers chosen were F. Rodney Paine, first vice-president; Mrs. H. R. Elliott, second vice-president; J. W. Lyder, third vice-president; Mrs. George Ingersoll, secretary, and R. W. Hotchkiss, treasurer. F. W. Paine is the honorary president.

The executive committee includes Mr. Nye, F. Rodney Paine, Mrs. Elliott, Mr. Lyder, Mrs. Ingersoll, Mr. Hotchkiss, Mrs. Elmer Blux, Ernest Lachmund and Joseph H. Jordan.

Eunice Norton, pianist, will be the soloist at the next concert of the Duluth Civic Symphony Orchestra, March 25, with Paul Lemay conducting. Two other concerts complete the season.

STATE COMPOSERS TO SUBMIT SCORES

The final concert of the orchestra is to be given May 22, during the convention of the Minnesota Federation of Music Clubs, which will be held here. A work by a Minnesota composer will be included in the program, and the Minnesota Federation has extended a general invitation to all composers of the state to submit their work for consideration. The announcement says: "Choice will be made by a music committee with Mr. Lemay and it is hoped that a large number of compositions, not only for symphony orchestra but for solo instruments and voice, will be submitted. It is planned to make a Minnesota composers' concert an annual event with the hope that it will further stimulate creative effort in the state. Composers should submit their compositions as early as possible to Mrs. H. R. Elliott, 3431 East First Street, Duluth, Minnesota." The week of May 18 is the time designated for the convention.

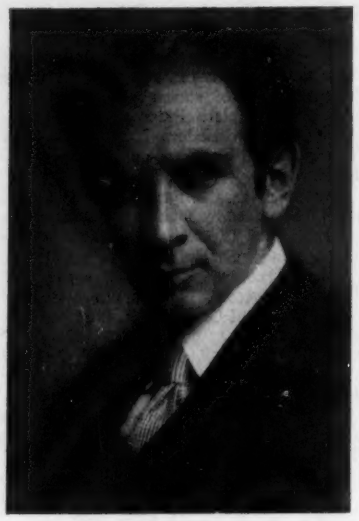
Members of the Duluth Music Teachers' Association held their annual meeting January 18, with teachers of music from neighboring towns attending. Mrs. Ernest Lachmund, president of the association, was in charge, assisted by Mrs. J. A. MacFadyen, Carlotta Simonds, Mrs. Eric Nelson and Mrs. A. F. Lundholm. An informal musical program was offered.

BARTLETT AND ROBERTSON APPLAUDED

In the final one of the Matinee Musicale's series of artist recitals the English pianists, Ethel Bartlett and Rae Robertson, appeared here February 11. Their simplicity of interpretation and fine synchronization of playing won their audience early in the program. Lights in the building went out before the performance was more than begun, but it failed to disconcert them or to disturb the audience. Candles were found and the program finished by their light.

Works played included three Bach works, It Is a True Saying, Sheep May Safely Graze and prelude in E major; andante and variations (Schumann), Hungarian Dances (Brahms), No. 1 of the first series and No. 4 of the second; Jeux d'Enfants (Bizet); Scherzo and Romance (Arensky) and Mephisto Waltz (Liszt). Encores were Jesu, Joy of Man's Desiring (Bach); Noel (Balfour Gardiner); Gavotte (Gluck), and a sixteenth century work for two virginals, written by Giles Farnaby. All were played on two pianos except the Bizet work, which was played by the two at one instrument.

C. B. C.



PAUL STASSÉVITCH

is conducting two orchestral concerts in Town Hall, New York, on February 28 and March 20. Included in the program for the first concert are first performances in New York of works by Saeverud and Kodaly, and at the second concert Ruggiero Ricci will be soloist in concertos by Beethoven and Mendelssohn. The young violinist has been studying with Mr. Stassévitch for the past three seasons.

RADIO HIGHLIGHTS
Dialed by M. L. S.

One of the pertinent speeches of the week-end was carried by the Columbia network on Sunday when M. Murray Weisman, president of Carnegie Hall, New York, took as his subject Who Listens to Good Music? The question, of course, is as rhetorical as What are the wild waves saying?, or Who killed Cock Robin? However, Mr. Weisman who, we are informed, recently completed an exhaustive survey of musical organizations in the United States and Canada, cited the radio as a force in audience-building for the tonal art in its loftier aspects. Walter Damrosch and his programs came in for a good word, as did the New York Philharmonic Orchestra, Leopold Stokowski and the Messrs. Vallee and Whiteman.

The Mutual Broadcasting Service (WOR to New Yorkers) is now adding to the luminous tonal intervals which it furnishes its listeners by presenting the Cincinnati Symphony Orchestra (conducted by Eugene Goossens) over this network on alternating Saturdays. The series began on February 15, when Nathan Milstein, Russian violinist, was the soloist. The Cincinnati Symphony Orchestra shares these "every other Saturday" appearances with the Chicago symphonic body.

The Sunday list of celebrities-on-the-air included Dusolina Giannini, soprano, new and fêted addition to the Metropolitan Opera, and Armand Tokatyan, tenor, on the Magic Key sequence (WJZ). Both were in notable voice, and were acclaimed by the studio audience (and undoubtedly by thousands of listeners reached by this extensive hook-up).

Since the days when the Ford car graduated from the rural joke category and acquired a gear lever and other devices unknown to the Model T (an advance hailed in song, we recall, by a ditty entitled Henry's Made a Lady Out o' Lizzie), one of "Lizzie's" most effective means of asserting her lofty new affiliations has been the annual series of Sunday night radio programs which the Ford Company sponsors. The evening of February 16 sustained the high musical standard, presenting (on the accustomed CBS network) Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, with the Ford Symphony Orchestra and Chorus, under Victor Kolar.

Susanne Fisher was the bright particular star of the General Motors Hour of the same evening (WEAF), with Erno Rapee and the General Motors Symphony Orchestra. The new American soprano of the Metropolitan Opera, who has made several earlier radio appearances this season, was introduced with appropriate praise by the announcer and justified his eulogies by her subsequent voicing of the Ave Maria from Verdi's Otello and other numbers.

The cares that infested the days of the preceding week prevented our presence by the loudspeaker for several noteworthy daytime broadcasts. These included the regular Wednesday afternoon concert over the WABC hook-up of the Curtis Institute of Music. On February 12, the Curtis Symphony Orchestra was scheduled to broadcast under the musicianly baton of Fritz Reiner. To this reviewer's regret, it was also impossible to be at the side of the trusty receiving set when Mrs. Elizabeth Sprague Coolidge, America's patron saint of chamber music, appeared on the Music Is My Hobby series of the evening of February 13. On this program, broadcast over WJZ, Mrs. Coolidge was presented as composer with the Manhattan Quartet playing portions of her string quartet in E minor.

Alice Ehlers, Harpsichordist, to Make New York Debut

Alice Ehlers, Viennese harpsichordist, makes her debut here in recital at Town Hall, New York, on February 25, assisted by Hendrik de Vries, flutist. Mme. Ehlers, presenting An Hour of Old Music, has drawn her program from J. S. Bach, Byrd, Pachelbel (eighteenth century Nuremburg composer), Couperin, Rameau, Scarlatti and Kuhnau. The last mentioned composer was born in Bohemia in 1660, died in 1722. Among his sonatas are a group inspired by the Bible, one of which, The Battle Between David and Goliath, Mme. Ehlers will play. Mr. de Vries is to offer the Marcello sonata for flute and harpsichord.

Born in Vienna, Alice Ehlers first studied piano with Leschetizky, then, hearing Wanda Landowska, came to a turning point in her life. Here, for the first time, the young girl heard Bach played as it had been written, not as it was later arranged by Bülow, Liszt or Busoni. She became Landowska's pupil and studied under her for five years.

She then began her own career, playing all over the world, and carrying with her on tour two harpsichords especially built for her. In Vienna she has appeared with the Philharmonic Orchestra under Furtwängler, and was featured at the 1927 Beethoven Festival there with Casals. During the past year, in connection with the celebration of the 200th anniversary of Handel's birth and the 200th anniversary of the son of Bach, Johann Christian, she played at nearly all the important festivals arranged for these occasions: under the auspices of the B.B.C. in London, in Vienna, and in France and Spain where the universities sponsored special anniversary concerts. During the festival season in Salzburg, Alice Ehlers assembles her pupils each summer for a six weeks session of master classes.

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Music Notes from Coast to Coast

SAN DIEGO, CAL.—The Morning Choral Club (Louis Bangert, conductor) appeared at the Savoy, January 30, presenting as soloist, Michel Penha, cellist, with Ralph Linsley, accompanist. Mr. Penha, formerly first cellist with the Philadelphia and San Francisco symphonies, was heard in a Sammartini sonata, a Lalo concerto, and a group of short numbers, exhibiting in all a finished technic, a warm and beautiful tone and a brilliant interpretation. The chorus, with Mrs. Bangert at the piano, sang three groups for women's voices, varied in character and demand, and given with the feeling for tonal beauty and temperamental color for which it has an enviable reputation. The ensemble of eighty-four voices is well balanced and shows careful training, singing entirely from memory. In several numbers an organ accompaniment was supplied by Charles Shatto.

The Federal Philharmonic Orchestra (Dr. Charles O. Breach, conductor) was heard on January 22, at the Roosevelt Auditorium. A federal music project, this excellent ensemble under Dr. Breach, an able musician of wide orchestral experience, offered as soloist, Katherine Pike Skedden, who played the concerto for piano and orchestra (opus 54) by Schumann with rare technical skill and artistic comprehension, and with admirable support from the orchestra. A novel and attractive number was the quartet for wood wind, (Pirani) presenting Alene Benner, (flute) Robert B. Hester, (oboe) George Fish, (clarinet) and Milton Weary, (bassoon).

The San Diego High School Orchestra (Nino Marcelli, conductor) gave its winter concert at the Russ Auditorium, January 23, to a large and delighted audience of practically all the music lovers of the city. The young symphonists' program included, besides the Unfinished Symphony of Schubert, two Wagnerian numbers, the march and Pilgrim's Chorus, from Tannhäuser, the Danse Macabre of Saint-Saëns, the Girl with Flaxen Hair of Debussy, and the Christmas Overture of Coleridge-Taylor. The orchestra also complimented its composer-conductor by playing his colorful and striking Ode to a Hero.

Another opportunity to enjoy the masterly work of the Los Angeles Philharmonic Orchestra, under the direction of Otto Klemperer, was made possible by the visit to the city on January 28 of the orchestra and its newly returned conductor. A scholarly program, featuring the Death and Transfiguration of Strauss, was hugely enjoyed.

H. B.

VICTORIA, B. C.—The First United Church and the Orpheus choirs united under the leadership of W. C. Fyfe to give a performance of Mendelssohn's Elijah. Frederick Chubb, of Vancouver, was the organist, and Mrs. C. C. Warn was the pianist. The soloists were Mrs. W. H. Wilson, soprano; Florence Beeler, Seattle, contralto; Leonard Hayman, Vancouver, tenor; and Mark Daniels, bass, of Portland, Oregon.

The Victoria Choral Union, assisted by the Cathedral Orchestra, whose custom it is to give a performance of Handel's The Messiah on the second Wednesday in December each year, once again provided a splendid interpretation of this masterpiece under the baton of Stanley Bulley in Christ Church Cathedral. The soloists were Gladys Letroy, contralto, and Gideon Hicks, bass, both of Vancouver; Dorothy Parsons, soprano, and Llewellyn Jones, tenor. The Choral Union announces the presentation of the Brahms Requiem in the early spring.

The Hart House String Quartet was heard in the ballroom of the Empress Hotel, January 23, under the sponsorship of Miss Violet Wilson and the Beaux Arts Society. The Mozart quartet in D minor (No. 13) and the Beethoven quartet in E minor were the outstanding items on a most satisfactory program.

Victoria's oldest choir, the Orion Club, was heard in its yearly recital at the Empress Hotel. Thomas Kelway, president, introduced the new conductor, W. C. Fyfe, who was in charge of the program. The guest artists were K. W. Symons, baritone, Seymour White, bass, and the Warncliffe Trio.

The program, given before the Victoria Musical Art Society was convened by the Junior branch, several of whose members performed during the evening.

The Victoria Civic Opera Society presented The Chocolate Soldier, music by Oscar Straus, at the Royal Theatre, December 5, 6 and 7. Basil Horsfall was the conductor and the principal parts were taken by Doreen Wilson, Kathleen Barraclough, Margery Benson, Fraser Lister, Clifford Prescott, Dudley Wickett and James Matheson.

The Victoria Male Choir (Frank Tupman, conductor) gave its thirteenth annual recital in the Empire Theatre. Maquinna Daniels was the accompanist and the assisting artist was Elizabeth Rydner, Seattle violinist.

A. A. F.

WHITE PLAINS, N. Y.—Josef Hofmann played to a full house at the County Center on January 10, the fifth event of the Olney series. Throughout an excellent program he held his hearers spellbound.

The White Plains Symphony Orchestra (Louis Greene, conductor) gave another interesting program at the Eastview Junior High School on January 17. The soloist was Anita Atwater, soprano.

Another Westchester orchestra winning praise here is the Westchester Philharmonic Orchestra, under the competent leadership of Dr. Karl Lorenz. This organization, a Federal Music Project subsidy, presented an ambitious program at the Eastview Junior High School, with Herma Menth playing the Liszt piano concerto (No. 1) and earning enthusiastic applause thereby. Dirk Gootjes played the violin solo in Saint-Saëns' Danse Macabre.

The Westchester Little Opera Company gave the Barber of Seville on January 25, with the following cast: Virginia Mauret, coloratura soprano; Edward Lay, baritone; Victor Moody, tenor; Jan Linderman, bass. William Mercer, baritone; Louise Springer-Miller, mezzo-soprano; Edward Robinson, baritone. Eugene Haessner conducted.

The Cleveland Orchestra, superbly conducted by Artur Rodzinski, attracted a large audience that appreciated the finesse of the organization. This was the sixth Olney event this season and the crowd was extensively enthusiastic.

The David Mannes School in New Rochelle is being represented by artist members of its faculty in many recitals throughout Westchester.

E. H.

WINNIPEG, CAN.—Ruggiero Ricci, fourteen-year-old Italian-American violinist, won success when he made his first appearance here before a massed audience which filled the Auditorium on January 13. This was the sixth event in the present season's Celebrity Concert Series directed by Fred M. Gee. The major contributions in Ricci's program were the Handel sonata in D, and the Mendelssohn concerto in E minor. His conception of these works drew profound admiration from the listeners and proved that this boy has violin art that is both lofty and genuine. Later on, in the program, shorter pieces were presented with technical skill, assurance and beauty of tone.

The recitalist's patrons frequently recalled him to the platform and insistently demanded several encores. Piano collaboration was in the hands of Sanford Schlussel.

The Romilly School Boy Singers from Wales, twelve in number, directed by Mr. W. M. Williams, presented a series of four concerts on January 13, 14 and 15 in the Walker Theatre. The programs contained ensemble numbers in which the unblemished beauty of the boys' voices enchanted the audience, so well did the voices blend. Four of the boys heard in solo revealed a luminous, pure and unforced quality of tone which is the heritage of these juvenile Welshmen and is worthy of the best traditions of Wales. Violin trios and quartets were included, but the performance of these, while undoubtedly useful as part of the boys' training, was below the standard of their vocal accomplishments. During their stay in Winnipeg, arrangements were made with the local School Board to allow interested pupils at many of the large schools an opportunity to acquire refreshing educational knowledge.

Nathan Milstein's first recital in Winnpeg on February 3 was evidently a big attraction to the members of the Women's Musical Club. A large number of local violinists, lured by a program which foreshadowed a performance by a violinist of high calibre, were also in the audience which packed the Auditorium Concert Hall to hear this brilliant young Russian play. In the Vitali Chaconne, the Bach G minor sonata for violin alone and the Goldmark A minor concerto, Mr. Milstein proved himself to be a violinist of the first rank with absolute mastery over all problems of technic, tone and intellect. After the intermission, six shorter numbers by Bloch, Paganini, Chopin-Milstein, Rimsky-Korsakoff and Wieniawski were played with spontaneity, due attention to contrast and combination of beauty and fire. The artist generously added encores to this long and impressive program, during which the accompaniments of Leopold Mittmann were of the finest quality.

The Philharmonic Choir under the temporary guidance of Herbert Sadler is rehearsing a performance of the Elijah, and has engaged Hugh Ross of the New York Schola Cantorum to be guest conductor of the production planned for March 23 in the Auditorium. The oratorio will be presented with full orchestral accompaniment. Arthur Cranmer, English bass-baritone, will sing the title role. Gertrude Newton, soprano; May Lawson, contralto; and Linton Kent, tenor, complete the main quartet.

Stanley Osborne is preparing the Winnipeg Male Voice choir for their annual concert to be held on March 25. Hugh Ross will also be guest conductor for this performance. The Men's Musical Club of Winnipeg has charge of all arrangements for these attractions which constitute a two-choir festival of striking import.

A. C.

Aurora Mauro-Cottone Plays in Westerly, R. I.

WESTERLY, R. I.—Aurora Mauro-Cottone, pianist, gave a recital recently for members and guests of the Westerly Music Club. Her program, skillfully arranged and brilliantly played, included two organ choral preludes of Bach-Busoni, organ toccata and fugue in D minor by Bach-Busoni, mazurka in B minor, nocturne in B flat major and fantasie in F minor by Chopin, the Soiree en Granade of Debussy, the Octavio Pinto Children's Scenes and three etudes of Liszt. The program had virtuosity and technical finesse. In particular the nocturne had limpid beauty and was a musical high spot of the evening. Miss Mauro-Cottone plays with exquisite singing tone. The Bach group was especially well played, and her exact sense of style serves her well in any type of music. The delightful Pinto works were explained by Miss Mauro-Cottone. They are attractive little tunes with a most intriguing play of dissonances. The Liszt etudes also were well done technically and were played with dazzling effect. The audience was unusually enthusiastic and demanded encores. Miss Mauro-Cottone is an artist-pupil of Maria Carreras.

H. L.

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Furtwängler and Walter Conduct Programs of Classics—Horowitz, Hofmann and Schnabel Please Polish Audiences

WARSAW.—The Warsaw Philharmonic Orchestra started its 1935-1936 season with some brilliant concerts. Josef Hofmann, then Vladimir Horowitz, played with resounding success. Earlier, Artur Schnabel offered an inspired reading of the Beethoven C minor piano concerto. Between him and the conductor, Bruno Walter, existed the most perfect and ideal accord. The latter also gave us memorable readings of Haffner Symphony (Mozart) and Brahms' first. Under Walter's wand, the Philharmonic was a wonderful instrument, and the *habitués* of these concerts were able (not without surprise) to admire the versatility of an organization, completely changed under the action of a vital personality.

FURTWÄNGLER APPRECIATED

Furtwängler, on the other hand, was not obliged to work a miracle with the Warsaw orchestra, as he brought his own, the Berlin Philharmonic, with him—the first time in twelve years that the Polish capital has received the visit of a German orchestra.

This recent concert of the Berlin Philharmonic Orchestra was a consequence of the appreciable growth in Polish-German relationships. The Warsaw public gave Furtwängler and his men a hearty reception, ending with ovations. The program consisted of major works of Handel, Brahms and others. In everything he did, Furtwängler proved himself more than just *un homme de métier*, and from the way he gets his orchestra to "vibrate," he is certainly the "bottle of champagne" which Bismarck thought necessary to rouse Germany to enthusiasm. The *scherzo* and last movement of Beethoven's seventh were summits of art we shall never forget.

RECITALISTS APPEAR

Among the many recitals given during the past weeks, special mention should be made of the successes obtained by Marian Anderson, Helena Karnicka, Ninon Vallin, Irra Petina; the Rothschild Quartet; and four Soviet artists, Maria Maksakowa, Walerja Barsowa (singers), George Ginzburg (pianist) and David Ojstrach (violinist).

KAROL STROMENGER.

EMANUEL LIST,
basso of the Metropolitan Opera, New York, has been engaged for twelve performances in the forthcoming season at Covent Garden, London. Mr. List will make his first appearance in England as Baron Ochs in Der Rosenkavalier. He also is to be heard in Tristan and Aida, as well as Hunding in Die Walküre and Hagen in Götterdämmerung.

Concerts in Leipsic Attract

(*Continued from page 5*)

over a year, created a sensation. The concert took place in the Gewandhaus, both in the final rehearsal and the evening performance being sold out. The storm of applause which greeted Furtwängler grew into an ovation.

The opening number was Schumann's Manfred Overture, Furtwängler bringing out its classical character without causing it to lose romantic warmth and flexibility. Edwin Fischer, pianist, was soloist in the Beethoven G major concerto. The ensemble was perfect. A superb reproduction of the Schubert C major symphony brought to a close a concert which will long be remembered.

NEY AND RAMIN

The Elly Ney Trio began a series of three concerts in which all the Beethoven trios are to be performed. Hardly need the obvious be said: it was a great treat for all music lovers.

We enjoyed the annual performance of Bach's Christmas Oratorio, in the old Thomas Church, where it was once given under the direction of the master himself. Günther Ramin conducted the work with warm temperament, curbed by his fine musicality.

Sigma Alpha Iota Notes

Myra Hess, pianist and national honorary member of Sigma Alphia Iota, has been honored with the distinction of Commander of the British Empire for services in music.

Epsilon Chapter of Sigma Alpha Iota (Ithaca, N. Y.), gave a formal musicale in November at the Little Theatre. The accompanists for the program were Dorothy Rothermel and Katheryn Keesy. The chorus of the chapter sang two groups of songs. Mozart's *allegretto* from the trio in E flat was played by Sarah Brackey, violinist, Ruth Kenney, viola, and Dorothy Rothermel at the piano. Ruth Moore sang songs by Landon Ronald, Richard Hageman and White. Chaminade's Twin Stars was performed by Mary Boyce and Ruth Kenney. The fourth concerto in D minor by Vieuxtemps was performed by Sarah Backen.

Epsilon Alumni Chapter also sponsored a Christmas candle light service for Saint James House. Members taking part in this service were Evelyn Brayshaw, soprano soloist, and Christine Roush, Dorothy W. Gillies and Jettie D. Denmark who played Suite Antique for violins and piano.

The New York Woman's Symphony Orchestra is being sponsored by members of Alpha Theta Chapter, Teachers College, Columbia University, and Epsilon chapter. Jettie Denmark is a member of the woman's committee for the symphony.

The regular musicale of Epsilon chapter was given at Tudor Hotel with Ethel Martz, lecturer, and Dorothy W. Gillies, violinist, and Jettie Denmark at the piano.

Omicron Gamma chapter (Chicago) gave a musicale in the Allerton Hotel on January 12. The performing artist was Lorrella de Windt, who sang a group of songs; she was accompanied by Grace Mulis. Compositions for two pianos by Mozart and Brahms were played by Almada Jones and Ella Smith. Songs comprising numbers of Giordani, Rogers, Huë, Ware and Woodman were sung by Mary Titus, accompanied by Myrtle Oblesbee. Another piano group completed the program, played by Marguerite Ullman.

Zeta chapter of Sigma Alpha Iota (Indianapolis, Ind.) sponsored three musicales consisting of Nature Reflected in Music, Child Life in Music, and Myths and Legends in Music. Compositions by Poldini, Grieg, Ravel and Debussy were played. These programs were divided into piano, violin and song compositions. The commentators for the different programs were Lenore Coffin, Ada Bicking and Flora Lyons. Piano artists were Mrs. J. P. Woodson, Mrs. Russel Paxton, Mrs. H. W. Brady, Mrs. E. O. Noggle, Mae Henry Tare, Ruth Gant, and Mrs. Layafette Page. Vocal artists were Mary Tray, Mrs. P. E. Dorsey, Mrs. R. Cook Ridge, Maxine Moore, C. F. Cox, Mrs. J. Lowery, Mrs. Robert Blake, Nadona Mullerix and Mary Margaret Ruddell.

Sigma Gamma chapter of Sigma Alpha Iota of Tulsa University (Tulsa, Okla.), has sponsored three musicales in October, December and January. Sigma Gamma counts among its membership Mrs. G. Garabedian, composer, lecturer and violinist. Her most recent composition taken from Spanish American folklore is entitled Invocation. The chapter presented Mrs. Garabedian and Evelyn Hook early in the season in a lecture recital, Fine Arts and Fiddles.

Events in Madrid Applauded

(*Continued from page 5*)

Oustanding successes were won in the concerts of the Asociacion de Cultura Musical, by Rosette Anday, Hungarian singer, and Alfred Cortot, pianist.

The Philharmonic Society presented pianist Askenase in recital, and also a new chamber-music group, the Amis Quartet, warmly received.

The Cantores Clasicos Espanoles illustrated Eduardo M. Torner's lecture, Music in the Time of Lope de Vega, given at the Centro de Estudios Historicos.

OTHER CONCERTS

Two world-famous artists visited us recently: Josef Hofmann, who, as a year ago, enchanted the public with his mastery, and Yehudi Menuhin, who came to us for the first time, winning ovations for two concerts in one of our largest theatres.

The Leon Woizikowsky Russian Ballets gave some representations and were received with hearty applause. Outstanding among the dancers were Nina Tarkanova, Nina Raievska, Valentina Blinova, Woizikowsky, Eglevsky, Youskewitch, and Sapiro. They gave Port Said by Konstantinoff, Pulcinella by Stravinsky, La Vieja Viena by Strauss, and El Amor Bruio by de Falla, for the first time in Madrid, not to overlook a number of repertoire works.

Irma Swift Giving Radio Lectures

Irma Swift, soprano and teacher of voice, is heard each Thursday afternoon over WBNX in a series of lectures which is given in conjunction with a course, Principles of Singing, which Miss Swift is presenting for the Bronx Boroughwide Teachers Association of New York City. Part of the programs are given over to various types of songs sung by Miss Swift. Through the courtesy of WBNX, Miss Swift is giving auditions to school teachers and members of the association. Those qualifying will be featured in radio programs.

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APPLETON, WIS.—The Lawrence A Cappella Choir of sixty-five voices made its first concert appearance of the season at Lawrence Chapel February 18 as a presentation of the Community Artist Series. The program arranged by Dean Waterman included sacred motets and part songs, folk song arrangements, Negro spirituals, and dramatic part songs by modern composers. The choir will begin its annual spring tour on March 29. Its itinerary includes concerts at Portage, Madison, Milwaukee, Wauwatosa, Waukesha, and Lake Geneva, Wis., and Winnetka, Oak Park, Blue Island, and Joliet, Ill., as well as South Bend and Gary, Ind.

Lucille Meusel, coloratura soprano, and Ennio Bolognini, cellist, were presented in joint recital January 20. Following the concert the artists were entertained at a reception given by alumnae of Mu Phi Epsilon. Miss Meusel, a graduate of Lawrence Conservatory, is a member of the sorority.

On January 16, the Lawrence Symphony Orchestra of fifty players, directed by Dr. Percy Fullinwider, appeared in concert with Querin Deuster, pianist, a soloist. Compositions by Beethoven, Grieg, Strauss, and Beghon were presented by the orchestra. Mr. Deuster's selections included Brahms' Rhapsody (op. 79, No. 1), and Intermezzo (op. 116, No. 4), Turkish March by Beethoven-Rubinstein, Mendelssohn's *scherzo* from A Midsummer Night's Dream arranged by Rachmaninoff, and a Grainger paraphrase on Tschaikowsky's Flower Waltz.

Students of Dean Carl J. Waterman were heard in recital at Peabody Hall, January 21. Participants included William Guyer, baritone, Iron Mountain, Mich.; Muriel Engelland, contralto, Blue Island, Ill.; Elizabeth Runge, soprano, Seymour, Wis.; Catherine McHugh, soprano, DePere; Sprio Mann, tenor, Glencoe, Ill.; Lucille Wichmann, contralto, Appleton; Virginia Wilson, soprano, Highland Park, Ill., and Merrill Mohr, baritone, of Appleton.

LaVahn K. Maesch, assistant professor of organ and music history has been granted leave of absence for the second semester to continue graduate study at the Eastman School of Music. Francis Proctor, of Neenah, has been appointed to fill the vacancy.

Beauer-Liszt Academy

Constance Henry Beauer, founder-owner of the Franz Liszt Academy of Musical Arts, Wawa, Pa., is to begin a series of Interpretive Recitals in New York over the radio. A Valentine Recital at headquarters was given by the Musurgia Club (Sarah Yarnall, president) presenting a Mozart program. Barbara Cunningham is president of the Junior Club, both clubs hold monthly meetings, with recitals. At the last program on February 8 forty-six youngsters participated. The Meistersinger Radio Chorus gave a concert for Samuel Fleischer at the Graphic Arts Club, Philadelphia, February 16, presenting as the principal number Mme. Beauer's choral arrangement of Tschaikowsky's 1812 Overture, with Mary E. Vogt of Wanamaker's at the organ. The soloists were Elsie H. Wilson and Margaret Burnley, sopranos; Mildred Sizer, trumpeter; Onolee Jones, cellist, and Raymond Grubb, bass. Mme. Beauer conducted the ensemble.

STUDIO NOTES

ENRICO ROSATI

Rose Tentoni, artist-pupil of Enrico Rosati, appeared as Marguerite in Faust with the Rochester Civic Music Association on February 8. Miss Tentoni scored an excellent success with the critics and audience. On the tenth, the soprano sang a concert in Houghton, N. Y., and also one in Ottawa Can.

Another Rosati pupil, Anna Kaskas, sang on February 9 over WEAF on the Echoes of New York Town program sponsored by the Consolidated Gas Company. February 18 she sang over the same station for the Swift Hour, under Sigmund Romberg. February 24 Miss Kaskas will appear in Springfield, Mass., as Suzuki in Madam Butterfly.

Still another pupil, Helen Harrington, of East Orange, N. J., made her first public appearance in a concert with the Golden Hill Chorus at Carnegie Hall, New York, on January 17. The work was Debussy's The Blessed Damosel in which Miss Harrington did the part of the Narrator.

AMY ELLERMAN

Amy Ellerman has completed a Vocal Culture Course for Organists at the Guilmant Organ School, New York. She has many private vocal pupils actively engaged. Harry McKnight, tenor, recently appeared with the North Shore Choral Club, Port Washington, L. I., and with the Brooklyn (N. Y.) Morning Choral Club. Gertrude Holmgren, contralto, has been engaged as soloist of the West End Presbyterian Church, New York. Fred Lock is one of the Continentals in the musical comedy At Home Abroad. Katherine Badger is soprano soloist of the Unitarian Church, Brooklyn. On February 3 Janet Elder, contralto, was heard in a recital at the Women's Art Club, East Orange, N. J. Virginia Osborn, soprano, was soloist on January 26 at the West End Presbyterian Church, New York, and Walter Truelson, tenor, was soloist at Sailor's Snug Harbor, S. I., on January 26.

Miss Ellerman's activities as soloist include appearances for the South Dakota Society of New York, Panhellenic Hotel, February 21; in Stabat Mater (Rossini), Church of the Ascension, New York, February 26. She gives a recital at Teacher's College, Columbia University, March 4; and will be the contralto soloist at the Old First Presbyterian Church, New York (Dr. William C. Carl, organist-director), for the performances of Elijah, the B Minor Mass, and St. Matthew Passion and The Messiah.

LEON CARSON

Leon Carson presented one of his artist-pupils, Constance Clements Carr, soprano, in an interesting studio recital on February 2. With Vera Kerrigan furnishing sympathetic piano accompaniments, Miss Carr sang Here Amid the Shady Woods from Handel's Alexander Balus and the same composer's Let the Bright Seraphim from Samson; Three Lieder by Max Reger; La Chanson de l'Alouette (Lalo), Beau Soir (Debussy), Le Gue from Chansons d'Amour de la Vieille Chine (Vellones); Come to the Garden, Love (Mary Turner Salter), Three Little Songs: The Little Betrothed by Elinor Remick Warren, The Little Fool (Nicolas Slominsky), The Little China Figure (Franco Leoni) and Midsummer by Amy Worth.

CONSTANCE CLEMENTS CARR

Miss Carr's naturally lovely voice has volume and color and she uses it with consummate taste. Her diction, whether in English, French or German, is intelligible and she phrases well. Miss Carr's interpretative ability is a notable feature of her singing. The audience of about a hundred persons found much to enjoy in the work of this attractive young artist and applauded each number warmly. J. V.

MELANIE GUTTMAN-RICE

A recent musicale at the New York studio of Melanie Guttman-Rice presented Frances Newsom, soprano, and Bernard Friedman, baritone. Miss Newsom has a bell-like, clear soprano voice and an entirely dependable technic and diction. She sings with warmth, style and charm. Mr. Friedman is an accomplished artist who sings with fine musical understanding, creating the mood of each composition and giving full expression to music and text.

Both singers have been heard in recital at Town Hall, New York, and elsewhere in recent seasons. Miss Newsom is the leading soprano of the Brahms Quartet and has been engaged for five weekly radio broadcasts. She has received her entire training from Mme. Guttman-Rice. Mr. Friedman is soloist at St. Agnes Church, New York, and has frequently been soloist in oratorio and recital, both here and abroad. K. T.

ADELAIDE GESCHEIDT

Another Hour of Song was heard January 29 at the Adelaide Gescheidt studio, New York, when she presented four of her junior pupils. The program opened with soprano solos, sung by Anne Slaight, including songs by Handel, Del' Acqua, Huerter, and Willbye. Miss Slaight is a fine example of youthful individuality and displayed poise and artistry. Nelson Rae, tenor, sang with dramatic intensity and intelligent appreciation. His songs were by Franz, Leoncavallo, Harrhy, and the aria, Una furtiva lagrima (Donizetti). Eleanor Harris, soprano, was heard in songs by Scarlatti, Brahms and Braine, as well as the aria Vissi d'arte (Puccini). She sang with abandon and exhibited a full flowing voice of warmth and clarity. Soprano solos were sung by Alice Burch with excellent style throughout her exceptional range; nuances and agility in the aria Ah fors' e lui were particularly commendable. Her songs were by Leroux, Hageman and Spross. All the singer's displayed the truths of Mme. Gescheidt's unique system of Normal, Natural Voice Development. Evelyn Autin was at the piano. F. W. R.

NORMAN JOLLIFFE

Artist-students from Norman Jolliffe's New York studio are actively engaged in concert and church work. Betty Talbot has recently been appointed soprano soloist at the Odgen Memorial Church in Chatham, N. J., and Richard Talbot, baritone, soloist at St. Peter's Episcopal Church in Morristown, N. J. These two have appeared in several joint recitals this winter. Marie Andrews, soprano, and Monan Adam, contralto, appeared together for the Arlington Daughters of the Revolution and at the Y.W.C.A. in Newark, N. J. Miss Andrews recently was heard in recital in Philadelphia. Arline Rheinish began her duties as contralto soloist at the Warburton Avenue Church in Yonkers, N. Y., in December, and last month was heard in Montclair and the West Side Y.W.C.A., New York. Margaret Mason has been singing over WMCA and WEVD.

IRVING SCHWERKÉ

Irving Schwerké concluded his mid-winter series of Sunday Night Receptions in Paris with a program given by the Irving String Quartet. The Schubert A minor trio was the feature of the evening, the guests asking for the repetition of the *andante* and the *menuet* movements. The Irving Quartet is composed of Jadwiga Grabowska, Michel Gibson (violinists), Helene Grabowska (viola) and Henri Sarrazin (cello).

At the musicale of the preceding Sunday evening, in Mr. Schwerké's studio, the guests listened to a program of songs by Thomas de Hartmann, the composer at the piano, Madame Thomas de Hartmann, soprano soloist. Five groups of songs were performed, showing Mr. de Hartmann's evolution as a songwriter from 1909 to 1936. Several items had to be repeated.

STUART ROSS

Singers coaching with Stuart Ross are active. Stuart Gracey is now soloist at the Riverside Church, New York, and is rehearsing the leading baritone role in the opera being produced by John Hand. He is also heard weekly with Helen Bloomer, another Ross pupil, on WMCA. Isobel de Puy, dramatic soprano from Venezuela, has some recitals and radio engagements. Recently she gave a song recital in Washington. Myron Duncan, tenor, is working on opera repertoire for his coming engagements in Syracuse, Ithaca and Rochester. Catherine Hawks has recitals in Flushing and Douglaston, L. I., and Columbia University. On March 19 she will give her annual New York recital in Steinway Hall. Willard Anison is working in radio, singing weekly over NBC and three times a week on WOR, with Cesare Sodero conducting.

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ISIDOR ACHRON

will be heard in a piano recital at Town Hall, New York, on March 16. On his program are the Bach-Liszt prelude and fugue in A minor; two Bach preludes; a Beethoven sonata (op. 2, No. 1); four Chopin pieces; Trois Danses Fantastiques by Shostakovitch; Debussy's L'Enfant Prodigue (prelude); L'Enfant et les Sortilèges of Ravel; the march from Prokofieff's L'Amour des Trois Oranges; and the Funerailles and etude in F minor of Liszt. (Photo © by G. Maillard-Kesslère.)

MARCELLA GEON,

pianist, is giving Conversational Concerts on the Wagnerian operas on the evenings preceding both the Wagnerian opera cycles at the Metropolitan Opera. (Photo by Empire.)

LILIAS MACKINNON,

after a painting by A. Stuart-Hill. Miss Mackinnon gave two lectures at the Peabody Conservatory of Music, Baltimore on February 7 and 8, one on Musical Memory, the other on Nervousness and its Cure. She is to give four lectures at the Toronto Conservatory of Music on the Memorising of Music from February 17 to 20. After that she fulfills other engagements in Canada before returning to the United States in March.

EUGENE PLOTNIKOFF

conducted the New York Civic Orchestra in an all-Tschaikowsky program in several New York appearances; February 12, at the Natural History Museum; 13, at the McMillin Theatre; 14, at the Bronx County Courthouse; 15, at the Brooklyn Museum; 16, at the City College, Lexington Avenue Branch.

ALICE MOCK

in one of her many opera roles, that of Nedda in Pagliacci. The soprano is now located in New York and has opened a studio for instruction in voice technic and coaching. In addition to teaching, Miss Mock continues her activities in concert, opera and radio.

STUDIO SCENE.

Dr. Oscar Daniel of Paris giving Susanne Fisher a singing lesson. (Photo by Acme Newspictures.)

LUDWIG JUHT,

contra-bass, was soloist during January in Andover and Salem, Mass., when he performed works by Koussevitzky, Granados, Couperin, Lully and his own scherzo.

CHARLES GILBERT SPROSS with EDWARD DULEY,

tenor, whom he accompanied in concert at Troy, N. Y., recently.

MARIA SILVEIRA,

soprano, enjoying winter sports at Livingston Heights, N. Y. Miss Silveira is now appearing with the Showboat Hour and the Philip Morris Hour on NBC networks.

DONALD JAY GROUT

teaches history of music during the summer session of music at Mills College, Cal., which opens the middle of June and continues for a period of six weeks. Mr. Grout is also a member of the winter faculty of this institution of which the music department is directed by Dean Luther B. Marchant.

LUCILE COLLETTE,

violinist, played for the Verdi Club at the Hotel Plaza, New York, on February 21.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Renato Toppo

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